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Kinematograph WEEKLY

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No. 2,286 Thursday, April 19, 1951. Vol. 409.

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HOUSE OF COMMONS RESOLVES ET PLAN

Producers Condemn The Chancellor's Extra 1½d. Per Seat

OPPOSITION IGNORES TRADE

BRITISH producers this week condemned the Government's increase in entertainments tax. Sir Henry French, director-general of the British Film Producers' Association, told the KINE. that his members deplored the substantial increases proposed by the Chancellor of the Exchequer. He added: "Naturally, they are pleased to see the Government is prepared to remit some of the tax in the way that has been suggested by the BFPA."

By Monday evening the Government had the Budget resolutions approved. A Treasury official this week told the KINE. that this authorises Customs and Excise to start putting the proposals into operation.

Our Parliamentary correspondent says that it is not expected the Opposition will make a strong attack on the Budget as a whole, and there is every prospect that when the Finance Bill reaches committee stage it will have a smooth passage by comparison with last year.

The Government does not contemplate accepting any amendments to the entertainments tax section of the Bill.

Neither does the Opposition wish to risk forcing the issue of entertainments tax which might, with the Government's slender majority, cause another general election. The Conservative Party is not anxious to have what to it is a minor matter as its election platform.

Campaign Launched

Meanwhile, Harry Mears, president of the Cinematograph Exhibitors' Association, has called a trade Press conference to outline a campaign which he is leading towards forcing the Government to reverse its present ET programme.

The CEA is suggesting another tax scheme.

Sir Henry French told the KINE. that the BFPA has not been told about this scheme, and, replying to a KINE. query, Sir Henry said that the BFPA has not been approached by the CEA to give exhibitors any support in their present campaign.

The CEA tax committee met last week, and after authorising a general policy statement gave its officers powers to proceed. The keynote of the CEA case is "unfair discrimination."

This point was first made in a letter published in *The Times*, signed by the CEA president. Within a few hours, arrangements

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GFD CHANGE

A STATEMENT is expected to be made shortly about change in the control of General Film Distributors. The change was rumoured some months ago, but, says a KINE. correspondent, on Tuesday evening there were strong indications that matters had reached a stage where an announcement was imminent.

More Quota Cases To Come

MORE quota prosecutions for the year ended September 30, 1949, are being planned by the Board of Trade. An official told the KINE. this week that so far there have been 29 cases of which 23 were convicted by the courts. Five of the remaining six cases were in one group.

The Board of Trade Films Council will meet in a few weeks' time to consider defaults for the year ended September 30, 1950.

All "Frozen" Sterling Gone By Sept.—B of T

EUROPEAN TRANSFERS

BY the end of September, when the Anglo-American films agreement expires, the American companies in Britain will have used most of their "frozen" earnings. This point was made by a Board of Trade official this week.

A KINE. reporter says that the agreement allows 17,000,000 dollars to be sent to America each year: but the American companies have had about £12,000,000 tied up each year. Since the agreement was amended last October, they have transferred money to European countries by making payments to British producers in sterling: they have spent money on making films in Britain or acquiring distribution rights of British-made films: they have spent money on export prints, and some of them have invested in property within the industry.

The Board of Trade official said that no arrangements have been made for reopening negotiations for a new agreement. He did not comment on a recent statement by the President, Harold Wilson, that he hoped a new agreement would be on a long-term basis.

BRITISH FEATURES FIVE FEWER AND SEVENTEEN MORE FOREIGN

DURING the renters' licensing year ended March 31, the Board of Trade registered 76 British features of 6,500 feet and over, compared with 81 in the previous year. The details of registrations are announced this week.

Foreign feature registrations totalled 300, compared with 283 a year ago. British films between 3,000 and 6,500 feet totalled 49 (50) and the foreign registrations were 144 (157).

Total footage of feature length material was: British 812,448 feet (878,386 feet), and foreign 3,210,456 feet (3,203,902 feet).

Short films under 3,000 feet in length totalled 222 (232) British and 496 (519) foreign with an additional 9 (12) British which did not count as quota. The total footage was 269,014 feet (295,714 feet) British and 549,198 feet (562,533 feet) foreign.

One British-made film between 3,000 and 6,500 feet did not count as quota as it did not meet the labour cost clause in the Films Act.

There were 29 French films of 6,500 feet or more registered and 15 similar films from Italy. Two came from Germany and one each from Sweden, Denmark, Switzerland, Hungary and Leichtenstein. This means that Hollywood provided 249 of the feature films registered and a further 142 of the films falling in the 3,000 to 6,500 feet category also came from the USA. The USA sent 469 shorts.

"I'LL CLOSE EVERY KINEMA" SAYS O'BRIEN

Ultimatum to CEA

"I AM prepared to go out of my way to close every kinema rather than that men and women whom I represent should continue to receive the scandalously low wages they do because Harry Mears, president of the CEA, and his colleagues have started a belated entertainments tax campaign, which contains the principle that the association can no longer continue negotiations with my union for a new agreement," said Tom O'Brien, general secretary of the NATKE, to the KINE. this week.

Mr. O'Brien said he was calling a meeting of his national executive committee next week, when he would ask it to deliver an ultimatum to the CEA that unless negotiations are resumed by a certain date a direct approach will be made by the union to the Government, and the union itself would embark on a nation-wide better wages and conditions campaign.

He said there was no justification for the CEA, because it was involved in a fiscal matter, insisting that it could not discuss the routine matters of wages and conditions, especially as the present agreement is subject to notice already given by the union.

Mr. O'Brien emphasised that his union cannot give any support to the CEA in its ET campaign until the exhibitors have made it quite clear that they are prepared to negotiate with NATKE.

He also told the KINE. that he has been instructed by his executive to go to national arbitration should the association attempt to deny the new agreement being made retrospective to a date next June, when the present agreement expires. Mr. O'Brien added that as far as he is concerned the CEA can take as long as it likes in completing the wage and conditions agreement because he has no doubt that a national arbitration award would uphold the union's right that such agreement should be retrospective to the expiry of the old one.

Loew's Profit Decline

Loew's net profit for the 28 weeks to March 15 last dropped from a previous 4,986,963 dollars to 4,225,865 dollars—due, states the report, to the company's inability to "unfreeze nearly 1,000,000 dollars locked up in Italy.

KINEMATOGRAPH WEEKLY

Established: May 16, 1907

93, Long Acre, London, W.C.2.

Advertising Dept: 96, Long Acre, W.C.2.
Circulation Dept: 6, Catherine Street, W.C.2.
Telephones: Temple Bar **2468**
Telegrams: Kine, Southernwood, Rand, London
Editor: **A. L. Carter**
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"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

CEA Must Face the Facts

IN our Budget comments on the Chancellor's entertainments tax proposals we said the whole trade, including the producers, would view the situation with alarm. This has been substantiated by Sir Henry French, BFPA director general, who has rightly pointed out that while the proposals provide an approximation of what the producers asked by way of additional levy, the heavy increase in tax is something with which producers cannot agree.

The new CEA scheme would provide a levy for producers greater than the additional farthing for which they originally asked, so that there would appear to be good grounds on which both the CEA and BFPA could unite in another approach to the Chancellor. Doubtless they would have the support of renters and, of course, short-film makers, all of whom stand to lose should the present schedules affect gross receipts.

It is a pity the CEA has left matters so late. It is a pity that its present campaign has been launched without an attempt to create unity within the trade. So far, the CEA has further aggravated the NATKE, although that union, which depends so much on the general well-being of kinema business could do much to help the industry's fight against the present proposals.

It is a pity that in the past no understanding was made with the studio unions because their arguments, being made through the FIEC, are providing a real threat to the CEA case. They have set out tabulations of kinema earnings and production losses.

The best chance exhibitors have of relief is proving these wrong. We doubt if any token of public support by means of petitions or protests to MPs can have effect—the Opposition does not want to make ET its platform for a general election and the Socialists will not vote against their Party.

The CEA is at all sea: it must convince the Chancellor of its needs, not the public.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

SHORT of a miracle, Hugh Gaitskell's increase in entertainments tax is sure to happen. There is nothing and no one in Parliament to stop it.

During the four-day debate on the Budget which ended on Monday, not one voice was raised to denounce the addition.

Profits tax, purchase tax, petrol tax, all have their individual critics—but not ET.

MY Parliamentary correspondent tells me that in the general relief at what is felt by all parties to be a mild Budget under the circumstances, ET was regarded as a minor element not worth the powder and shot of any group, let alone any major party.

That does not mean that the relevant clauses of the Finance Bill, when it comes to be analysed in the committee stage after Whitsun, will not be questioned. Some MPs with film interests probably feel that will be the appropriate time to speak, rather than in the recent general debate.

But they know the tax is inevitable, especially as it is coupled with a 25 per cent. remission which the Chancellor intends mainly to favour the producer.

It could only be stopped if the exhibitors persuaded the Tory party to take up their cause, and if the Tory party then succeeded in doing what it has so far failed to do in this Parliament—beat the Government so decisively in the division lobbies that it accepted the verdict. But the Tory party has other fish to fry. Its main tax complaint concerns distributed company profits and, anyway, its general policy is to support the Chancellor in the hope of widening the rift between him and Aneurin Bevan.

SO, for this year at least, exhibitors must, it seems, resign themselves to a new tax level which will be harder to reduce in the future than it was to raise.

They might well be advised to concentrate on the discussions about how to share the Treasury remission between different sections of the industry. That might be more and could not be less profitable than the most frenzied lobbying at Westminster.

Meanwhile, they have the slight temporary comfort that the Budget also penalises a competitor—the expanding television industry—by doubling purchase tax on radio equipment.

MANY people will disagree with Harry Mears. But they must at least give him credit for the dynamic way in which he has rushed into the CEA's present campaign.

At the time of writing these notes the sub-committee is well ahead with ideas, but has not decided on every detail. For one thing, who is going to pay the bill and how much will it be?

When I saw Harry this week and he told me about his petition idea, I asked how much it would cost. But he could not say. If the petition is going to aim at 50 per cent. of our patronage, say a modest estimate of ten million people, then the forms alone will cost no small amount.

I spoke to S. K. Lewis, ABC public relations officer, about the part the circuits will play. He tells me ABC is backing Mears 100 per cent. Suggestions that an all-out campaign will cost a lot of money are met by Lewis with the blunt comment: "The ET proposals will cost us much more."

MEANWHILE, the trade unions are doing their best to wreck the exhibiting side of the industry. It is a tragedy that their petty jealousies will not allow them to realise that a healthy exhibiting industry is essential if any section of the trade is to exist at all.

As it is, we hear highly paid technicians, such as Olivier and Asquith, shouting about the wicked profiteering exhibitor. Why don't they compare the profit margins of other distributive industries, such as motor cars and drapery, with kinemas—they'll find that the kinema profit margin runs pretty constant with other trades?

SPREADING its net of strictures wide, the week-end annual meeting of the ACT castigated J. H. Lawrie, American film interests in general, the BFPA, the CEA, Harold Wilson and (with good cause) defaulting producers, among others.

If the action that follows is as militant as the speeches, then we can expect a series of fierce battles in a year when the prime necessity seems to be a united front throughout our industry against its sea of troubles.

James Lawrie, no doubt, expected some such outcry, but it is possible that Harold Wilson may be surprised to find himself keeping company with the big, bad wolves from America. Whether the possibility of his seeing 500 technicians prone in the road outside his office is likely to make him try to change Government policy is another matter. It is doubtful, also, whether such demonstrations as hunger marches can still rouse the sympathy (for one particular section) of the general public that is just as hungry itself.

What success can be hoped for in an industry where one section (the exhibitors) is crying that ET is driving it fast to bankruptcy, and another section (the technicians), with an equally loud voice, saying that the combined trading profit of British kinemas is at least six times the size of "the so-called loss on British film production"? One point of view must be wrong.

In such a welter of criticism at the ACT meeting, it was delightful to hear that the union is to make a presentation to Sidney Bernstein in recognition of his generosity in giving free passes for Granada group houses to unemployed technicians. Both parties are to be congratulated on this most pleasant example of co-operation.

HOW much will the CEA have raised for the National Playing Fields Association? Walter Fuller was telling me this week that he expected the final total to work out at about £115,000.

The latest returns show £114,200, but there are a few more to come. The last big collection came from the Sussex area, which, I am told, has showed results which more than justified the branch's insistence of delaying the collection, which was due to be held before Christmas, until Easter week.

In these days of money shortage the exhibitors have done a wonderful job in coaxing patrons to give up so much to charity.

I HEAR that Hervey Rhodes, Harold Wilson's deputy at the Board of Trade, did nothing last week to endear himself to the industry. Some Members thought that he affronted the House itself by his official treatment of a question on the Plant Report.

After protests about his speed of delivery, he commented: "I apologise if I read the answer too quickly, but it seemed to me to be a boring one and I wanted to get it over."

Which seems a strong indication of the little interest being shown by the Government in film affairs—other than the amount of money which it can collect via the box-office!

JAMES LAWRIE, NFFC managing director, told me early this week, after he had studied Press reports of his annual report: "Well, perhaps it did rather set a crisis atmosphere." I agree—only the crisis to which I refer centres around the NFFC itself.

The report implies that unless the Corporation gets a further loan then its work will have failed. It also implies that

S. BERNSTEIN

Lady Diana and Sir Duff Cooper listen to BFPA representative, E. W. Wingrove, at the Cannes Film Festival

HARRY WOOLF

whereas over £1,500,000 can be expected to be lost on business done so far, that some of the losses may be recovered if further loans succeed in putting production on its feet.

In this respect the directors feel that the Eady scheme may help if it is generously extended.

THE NFFC crisis is just this: If it gets more money it is taking a very big gamble in trying to put production right and may only succeed in delaying still further the crash which may well come in some quarters. Yet if no further money is forthcoming from the Government, on its own admission, the job it was set up to do cannot be completed.

The thing which many people doubt is whether the whole principle of the NFFC is sound. Can the mere lending of money, on any basis, create a healthy production industry? Well, of course it can, if producers are able to make more films quickly, cheaply and profitably.

WHICH is why the NFFC puts a strong pointer towards the technicians, who could do more to speed up film making.

Whatever the future of the NFFC—and no one can say at this stage whether the Government can (let alone will) make another loan—it is certain that the chairmanship, taken on as a temporary measure by R. J. Stopford, will be no easy job.

Stopford follows Lord Reith, who finished his work on March 31 when he went to join the Colonial Development Corporation. Stopford is a man with a most distinguished career in international politics. In the 1920s he was secretary of the Simon Commission on India. He was on the 1938 Runciman Prague Commission. He later stayed in Prague to administer the Government's £10,000,000 credit for Czech refugees.

J. MATHER will be well equipped for the trek to Bournemouth next month. At the meeting last Friday of the South and East Lancs CEA, his colleagues presented him with a suitcase.

John is immediate past-chairman. Last week he was in London to receive a long-service badge at the general council for fifteen years as a delegate. At fifty-eight he tackles CEA affairs with the zest of many twenty years his junior; and few would be surprised to see him branch chairman again before long.

RANDOLPH RICHARDS 'phoned me as soon as he read Howard Cricks' article in last week's IDEAL KINEMA about the production of local newsreels. He wanted me to see the reel which he is producing at the Picturedrome, Eastbourne.

It certainly does him credit. His manager and chief projectionist have done wonders by way of filming local events and recording a synchronous sound track on magnetic tape. The track is done in the mornings by making the auditorium a dubbing theatre. While the commentary is spoken, the non-sync. is used to provide background music.

The final result is excellent. Western Electric engineers have coupled the tape recorder to the theatre sound system, which is sufficient guarantee of quality.

The news pictures are sent by rail to London for processing in Wardour Street. The final prints are edited by the manager and projection staff with the use of an old hand-cranked projector set up in the office.

For the last few weeks there has been an issue every fortnight running to about five minutes. Total cost: £5 a week. And I gather that box-office receipts have more than justified the cost and the hard work for everyone concerned.

On Saturday, within a few minutes of the BBC announcement of the death of Ernest Bevin, the Picturedrome had its own file shots of him and suitable commentary on the screen!

CHAPLIN, last here in 1931, may visit Britain this year. The hint was conveyed in a cablegram replying to a congratulatory message sent by a group of film critics on the occasion of his 62nd birthday. Chaplin said . . . "perhaps we shall all meet very soon, this summer, I hope, and then we can break bread together, preferably somewhere off the Strand. . . ."

Appropriately the message was read out at the birthday party given by UA at the Savoy on Tuesday, where the Press were invited to take "wine and cake" with the absent star. The birthday cake was cut by Barbara, young daughter of David Farrar.

It was also an occasion for a celebration by Monty Morton, UA's general sales manager, and Cecil Bernstein for the reissue of Chaplin's "City Lights," which has been doing remarkable business at the Rialto and has been booked for general release on the Granada circuit starting April 30. It will also be shown in independent kinemas in situations not covered by Granada.

APPOINTMENT of Sir Michael Balcon as a member of the Panel of Judges which will decide awards in the Festival of Britain poster competition must be taken as a recognition of Sir Michael's part in the artistic and attractive advertising which has played such a large part in publicising Ealing product in recent years.

Acting upon the panel with him are Sir Francis Meynell, widely recognised as a typography specialist, who was formerly associated with the film industry; Lord Mackintosh and James Fitton, ARA. Judging took place at the Odhams building in Holborn yesterday.

NEWCOMER to the 50-strong Board of Management of the Cinematograph Trade Benevolent Fund is Harry E. L. Woolf, general sales manager of George Humphries, Ltd. Well-known in Wardour Street for over 34 years from his first association with Ashley Exclusives, a subsidiary of Biocolor, he was later with the *Film Renter* on its business side for seventeen years until 1938 when he became associated with Humphries. Congratulations.

FOR the second week in succession we have had a voluntary courier with news from the Cannes Festival. This time it was Phil Hyams.

Phil arrived back on Sunday, but he asks me to make it clear that his visit to the Festival was in the nature of a busman's holiday and had nothing to do with Eros affairs. He has been on holiday in the neighbourhood and looked in at the Festival because, being very much in the business, he just could not keep away.

It was a flying visit, and he saw only two films, GFD's "The Browning Version" and Paramount's "A Place in the Sun," which has not yet been seen here. Like everyone else there at the time, he has brought back a lasting impression of the enthusiasm that French audiences showed for Anthony Asquith's picture.

THE STROLLER.

CLOSE-UP

On the Telekinema in the Festival Exhibition

by JAMES BENSON

acting editor of "The Ideal Kinema," the first Pressman to see inside

THE Festival Telekinema is nearly ready for its first performance: only a few more seats, some tiles, a piece of equipment here and there, and the management can open with, if not the greatest show on earth, at least one of the most novel.

Last November we gave an outline of how architect Wells Coates, FRIBA, had designed this theatre of the future.

The site is near the southern boundary of the grounds, by Waterloo Station. The building has a parallel-sided form with the entrance near to the railway bridge over the Thames.

The entrance to the stalls is from the ground-level foyer by a short stairway to the level of what was formerly the basement of some houses. A flight of stairs leads to a foyer, the inner wall of which is glass and afford to patrons a sight of the admirably planned projection room, large and well lit.

It has BTH *SUPA* projectors (which are fitted with stereoscopic heads), together with the other glistening grey equipment of the projection room. It is intended to "shoot" patrons here through the glass wall by means of the television camera also housed within the room, so that those within the theatre may see others passing on their way within.

The auditorium is a normal auditorium in appearance with a balcony whose rake is a little steeper than normal. The arrangement of speakers above and at the back of the audience, when operated from the four-way sound track of stereophonic films, give the impression of "voices off."

The front of the balcony has been covered over, and beneath the cover is the space for the television projector which, by means of a turntable and rails, can be wheeled away when not in use. When this operation has been carried out the space is left clear for the beams from the film projectors at the rear.

TV tests which have been made by Cintel on the 20-ft. wide screen are said to provide a hundred per cent. better picture than at the Penge demonstration over a year ago.

On the right-hand side of the balcony is an ingenious sound mixer for use in recording stereophonic films in the theatre itself.

Another feature of the Telekinema is a projected illuminated surround for the picture on the screen in place of the conventional black masking. The picture is bordered by light, the intensity and colour of which is varied according to the relative intensity and colour of the picture being projected.

AB-PATHE SALES DRIVE AWARDS

Liverpool The Winner

PRIZE-WINNERS in the Associated British-Pathé 1950 sales drives received their awards from C. J. Latta, managing director of the Associated British Picture Corporation at the Empress Club last week.

The presentations were made at a dinner given by W. A. Fielder, AB-Pathé's general manager. Present were: Robert Clark, executive director of production, ABPC; J. D. Goodlatte, managing director of Associated British Cinemas; C. G. Dickinson, Monogram representative in the UK; H. E. Ellis and T. Ebeling, Associated British-Pathé's features and shorts sales managers, and the company's branch managers and departmental heads.

Liverpool carried away top honours for the drives, with A. R. Rutherford winning the C. J. Latta cup as the company's champion salesman in both the features and shorts sales drives. J. W. Edwards received the cheque awarded to the manager of the winning branch. Runner-up to Mr. Rutherford was S. Brown, of Newcastle branch, to whom Mr. Latta presented a handsome toilet set. D. Jones, of Birmingham branch, received the cheque awarded to the salesman taking third place in the features drive.

Mr. Latta congratulated the winners on the magnificent efforts they had put into attaining their winning figures, and both Mr. Fielder and Mr. Ellis joined him in praising the keen enthusiasm with which the entire sales force had striven to make the drives an outstanding success.

£25,000 DAMAGE IN KENT FILM FIRE

The film regeneration laboratories of Griffen Film Enterprises at Betsham, near Gravesend, were destroyed by a fire on Saturday. About 200 reels of 35-mm. films were lost and the total damage is estimated at £25,000.

No one was working in the processing rooms at the time, but technicians were in the rewind rooms preparing 22 copies of films for despatch on Monday. They escaped injury.

Woolf Brothers Joint Hosts

John Woolf and his brother James were hosts at this week's Claridges Press reception for Katharine Hepburn and Humphrey Bogart, co-stars of the Woolf brothers Romulus Technicolor production "Africa Queen," which stars in Uganda next month. Among others present were Lauren Bacall (Mrs. Bogart), James Lawrie, of the NFCC, and director John Huston.

Bebington S.O Result

In the poll at Bebington (Cheshire) on Saturday there was a majority of 946 in favour of Sunday opening: For S.O, 3,047; against, 2,101.

CANNES SECOND WEEK

An Italian Triumph

BY FRANCIS KOVAL

AS the festival progresses its pace is quickening, the atmosphere of tension is growing, and the sun-drenched Croisette becomes more crowded with important personalities.

The second week brought the arrival of a very strong Italian contingent headed by Nicola de Pirro, the ministerial chief of the Italian Kinema, Antonio Petrucci, the general secretary of the Venice festival and—last but not least—Vittorio de Sica, whose new picture "Miracolo a Milano" has become the most resounding success of the festival, comparable only to the triumph of "Bicycle Thieves" at the Knokke Festival three years ago.

The brilliantly directed picture is a poetic transposition of a fairy tale into the cruel setting of present-day reality, not without some ferociously satirical side-glances which in certain circles risk to be mistaken for propaganda.

The triumph was accentuated by a most elaborately generous midnight dinner offered by the Italian delegation to several hundred distinguished guests. As a result, no other delegation makes even an attempt to compete with the unsurpassed Italian lavishness, and most of the receptions planned for the coming week will take the form of more or less intimate cocktail parties.

The British delegation particularly takes the view that a few soberly arranged Press receptions offering the journalists an opportunity for discussion with our film makers yield better results than an indiscriminately lavish hospitality. On the other hand, a greater effort than in previous years has been made to popularise British pictures and stars through the medium of posters and photographs.

From elegant shop windows all over the town British actresses, like Ann Todd, Vivian Leigh, Glynis Johns, Joan Greenwood (to mention but a few) smile at the passer-by, reminding him of films he might have enjoyed. Big blue posters with the traditional image of "Britannia" in the centre proclaim everywhere: "British Films are International Films," and others with the characteristic Big Ben silhouette of London Films sportingly express the wish "that the best may win."

Among the pictures shown during the week, only two or three are worth mentioning. Raf Vallone (of "Bitter Rice" fame) and his new partner of original beauty, Elena Varzi, were present at the presentation of "Cammino della Speranza," an impressive but slightly heavy Italian drama.

All the fans of Harold Lloyd enjoyed, of course, the riotiously funny "Mad Wednesday," and to those fond of laughter, Jacque Becker's "Edouard et Caroline" proved a pleasant little comedy.

A ferociously anti-clerical Hungarian picture, "Drôle de Mariage," has caused protest in many quarters and may still have a dramatic sequel before the end of the festival.

The general opinion is that four pictures have a chance as contenders for the Grand Prix: De Sica's "Miracolo a Milano," the Mexican "Los Olvidados," "The Tales of Hoffmann" and Carne's new work, "Juliette et la Clé des Sorges." The two last mentioned have not been seen yet and are expected with keen anticipation.

Some sensation was caused here by the unexpected announcement that Roberto Rossellini has accepted to make a Franco-Italian picture for Franco-London Film with Ingrid Bergman and Gerard Philipe in the principal parts.

COMMONS RESOLVE ET PLAN

Continued from page 3

had been made with the newsreels and a short trailer was added to the releases for the first half of this week, in which Mr. Mears was seen and heard putting the argument that it was unfair that there should be a penny tax on football while the housewife, who already paid 9d. tax on her kinema seat, had this increased to 11d. The public was urged to "tell your MP."

CEA branches have been told to hold emergency meetings in order to co-ordinate area publicity for the final stages of the Finance Bill in a month's time. Each branch is to interview its district Members of Parliament.

Arrangements are being made for the production of suitable trailers and the sub-committee, which has co-opted Sydney Wynne, of the Rank Organisation, A. Neatrour, of ABC, and E. L. Dimmock, of Granada, is preparing suitable posters. These posters will be sent to members as soon as possible.

Mears' Petition

Mr. Mears told the Press conference that he was going ahead with plans for a nation-wide petition. Replying to a KINE. query, he said that the wording of the petition has not yet been agreed; but its general theme would be asking the public to protest at this discrimination.

The pamphlet on entertainments tax which the CEA published two years ago is being revised and will be circulated to every member as soon as it is ready.

A KINE. reporter says that within 24 hours of the committee meeting, national newspapers were given details of the CEA point of view; but very few newspapers made use of the material in view of the "hard" news which was being provided on a similar subject by the annual meeting of the Association of Cine and Allied Technicians.

The CEA officers are prepared to attend branch meetings, dates permitting.

Another Scheme

The new scheme for entertainments tax adjustment, which is a variation of a similar scheme before the tax committee a few months ago, is based on a demand that the first £70 gross per week taken at every kinema should be tax free. This would mean exhibitors would save £25 a week per kinema on entertainments tax which could be given by means of a fixed rebate, except to those which take less than £70 a week. This would cost the Treasury £5,600,000 a year, and when 40 per cent. film hire gain to producers and renters is deducted, would give a net gain to exhibitors of £3,360,000.

The price of admission up to and including 1s. gross would remain unchanged with no further levy under the Eady scheme being payable.

Seats costing more than 1s. gross would be increased by 2d., of which the Treasury would take 1½d. and British producers receive ½d. by way of a levy.

This would give British producers £2,684,200, of which £1,937,500 would be from the ½d. levy and the remainder by way of increased rentals. A KINE. reporter points out that when the BFPA made its original proposals to the CEA on December 11, 1950, it asked for the present ¼d. levy to be increased to ½d., which would give producers an addition of £1,250,000.

Harry Mears, CEA president, asked the public to support the CEA campaign against the ET proposals. A frame from the Newsreel Association film which went out earlier this week as a trailer on every newsreel release

The new CEA scheme would be additional to the present Eady levy. The gain to the Treasury by the ½d. on all seats costing more than 1s. would be £5,812,500, but the cost of remissions to kinemas would be £5,600,000, leaving the Treasury with a net gain of £212,500.

The CEA argues that the scheme would take care of small halls, that no *cost* would fall on the Treasury, and give "the exhibitor additional revenue which is imperative if rising costs and wage increases are to be met."

The plan is going to the branches before an approach is made to the Treasury.

C E A's Assumption

The CEA is working on the assumption that the new proposals made by the Chancellor, if accepted, would be in addition to the arrangements made last year.

Meanwhile, the Film Industry Employees' Council has published a pamphlet setting out the trade union attitude towards exhibitors. The introduction has been written by Sir Laurence Olivier.

It gives a tabulation of 16 kinema companies which between them in 1950 showed trading profits of £6,997,811. The ordinary dividend ranged from 5 per cent. to 35 per cent.

The FIEC argues that these companies, which control 1,061 kinemas, provide a good guide to the overall profits made by the exhibiting side of the industry. The pamphlet, which is being sent to Members of Parliament, argues that although the kinemas represent less than a quarter of the total in the country, it would not be fair to multiply the profits of approximately £7,000,000 by four to reach an estimate of overall profit.

The FIEC goes on to make further allowances for 800 kinemas which it presumes make no profit at all, and finishes with an assumption that all kinemas in Great Britain showed a trading profit in 1950 of £17,000,000. This it contrasts with the total sum received by British producers per year of less than £7,500,000, and goes on to point out that the estimated loss on British film production is about £3,000,000.

United Artists Buys Eagle-Lion-Classics

NO CASH EXCHANGE

By LEONARD COULTER, The "Kine's." New York Correspondent

IN a deal proposed and signed within three days United Artists has acquired 100 per cent. of the capital of Eagle-Lion-Classics from Associated Pathé.

Arthur B. Krim, president of UA, told the KINE. New York correspondent that no cash would change hands. Presumably the basis of the transaction was the granting to Pathé Laboratories of a 10-year UA contract for processing its films, in exchange for which UA has been allocated the ELC stock.

United Artists thus takes over all Eagle-Lion's contracts with distributors and exhibitors, but none of ELC's liabilities, and will put into release, beginning immediately, all Eagle-Lion pictures.

Krim added that the effect of the deal will be to put United Artists into the profit-earning sphere as from April 29, on which date Eagle-Lion-Classics will form ally become a wholly owned UA subsidiary. Some members of the ELC staff will be absorbed by UA.

A condition of the contract is that the purchase price shall not be disclosed, but it will be three years before UA's obligations in that respect are liquidated.

Eagle-Lion-Classics will continue in existence as a corporate organisation for the time being, but will probably disappear eventually, Krim said. ELC's contracts with British Lion and Eros Films will be honoured by United Artists, but the latter will not create a special department to handle foreign imports.

Krim stressed that as far as Eagle-Lion was concerned, it was not a "distress deal," but an operation which suited both companies equally well.

SCHENCK-MAYER TALKS

MGM president, Nicholas M. Schenck, admitted last week that he had agreed to discuss "certain matters" with Louis B. Mayer, who is rumoured to be contemplating his exit from the company. The parley will take place at the end of this month.

Since Dore Schary was made MGM's production chief, Mayer has been eager to secure clarification of his status with the organisation, with which he has a contract, expiring in 1956, for 300,000 dollars annually.

Rank's Canadian Changes

A major shake-up is reported in the Rank Organisation's Canadian interests. The Perkins Electric Co., of Toronto, has bought Rank's interest in Gaumont-Kalee, Ltd. Both A. J. Laurie, public relations director of Canadian Odeon, and E. D. Harris, who headed Gaumont-Kalee, have quit. Meantime, Eagle-Lion Films, of Canada, Ltd., has become J. Arthur Rank Film Distributors (Canada), Ltd.

SUMMER RELEASE WOULD PREVENT DEFAULTS—*MEARS*

Devon Exhibitors Hear About ET Campaign

RELUCTANCE of producers to allow their films to be issued in the summer months was blamed for quota default by CEA president Harry Mears in reply to Anthony Asquith's criticism of the CEA at the ACT annual meeting. Mr. Mears spoke to a meeting of the Devon and Cornwall CEA branch on Tuesday.

He also explained the CEA's determination to fight the imposition of increased entertainments tax.

Members travelled from all parts of Devon and Cornwall—a distance of nearly 100 miles—to hear the ET fight plans, which included news trailers, posters and a petition.

After hearing the president the branch approved the steps taken by general council to secure amendment of the crushing tax proposal and pledged fullest support on any further action that might be necessary.

Coun. Mears pointed out that it was not a political matter, and he advised strongly against any action which would bring the film industry into disrepute by refusing to show Ministry of Food flashes or COI shorts.

Replying to Anthony Asquith, he said: "I see that the president of the ACT is the latest stooge for George Elvin in this campaign of vilification of exhibitors.

"The major circuits defaulted in their quota for the simple reason that the British film producers agreed that the summer months are not the best time to put out heir best offerings and they very wisely decided to hold them over until the autumn. The result was new British films were in short supply during the summer months.

"We have advocated that the quota should be spread over 12 months, and it has always been opposed by the British producers on the assumption that the wicked exhibitor would save all his summer dates for British production.

"Now we surely find that the British film producers have come round to our way of thinking."

COUNCIL SETS A NINE-PAGE QUIZ

A nine-page questionnaire based on the new 1950 electrical regulations has been sent by the West Riding County Council architect to kinemas in the area.

The questionnaire was referred to by Leslie Knopp, CEA technical adviser, who has written to the Council pointing out that accurate answers to many of the questions would be misleading to the Council, as they would give a wrong impression of conditions at the kinemas.

The question of compliance with the regulations, he said, is a matter for the authority's electrical engineer, who should make appropriate recommendations in his inspection reports.

Royal Show: Changes On Selection

"BEST FILM AVAILABLE"

THE Royal Film Performance picture is no longer to be selected from British and American output alternatively. From now on the picture will be selected from "the best films available and suitable for the occasion."

This decision was made by the Cinematograph Trade Benevolent Fund board of management, which met this week. The 1951 show will be held on Monday, November 5, at the Odeon, Leicester Square, and will be attended by both the King and Queen.

All films must be submitted by Saturday, September 22.

The CTBF said this week: "Until otherwise resolved, the film will be selected by a committee of nine to be chosen by the board of management—three independent exhibitors, three members of the British Film Producers' Association and three distributors of American films in this country. No member of the committee may have any interest in any of the films submitted."

Two replica Royal Film Performances will be held, one at the Odeon, Birmingham, on Wednesday, November 7, under the chairmanship of Sir Sidney W. Clift, and the other at the Odeon, Newcastle-upon-Tyne, on Thursday, November 8, 1951, under the chairmanship of W. Westwood.

J. Arthur Rank, a trustee of the fund, has loaned the three Odeon theatres for these functions.

The executive committee of this year's performance is comprised of the London members of the board of management, with the following co-opted members: Fay W. Allport, John C. Dennett, George H. Elvin, Norman Hart, Tom O'Brien, Charles Penley, W. H. Thornton, and Arnold Williams.

VIVIAN PARSONS JOINS BRITISH NATIONAL

R. J. Vivian Parsons has been appointed general sales manager, under Arthur Greenspan, of the distribution dept. of Br. National Films.

It will be recalled that he was at one time general sales manager of the Anglo-American Film Corporation, which originally distributed the British National product.

Mr. Parsons has been in the trade for over 30 years, he started with Fleet Photoplays, represented New Era, was general manager of Winnas and later joined PDC. He was special representative and branch supervisor for 20th Century-Fox before joining Anglo-American in 1940. He left the industary for a period but returned to take up an appointment with British Lion in 1950.

"Hornblower" in Scotland

Carl Stack, general sales manager of Warner, says that the trade show of "Captain Horatio Hornblower, RN" in Glasgow on Tuesday was "the greatest I have ever seen." Scottish exhibitors showed great enthusiasm.

DUTY WAIVED TO GIVE LABS. SULPHUR

Allocation for Trade?

FILM laboratories are living from hand to mouth so far as chemical supplies are concerned, a Board of Trade official said this week. He pointed out that at this stage he was unable to say what, if any, special allocation of material would be made to the laboratories when the Board introduces a sulphur allocation system next month.

It was pointed out that the sulphur situation is critical for all British industries depending on its by-products. Film laboratories can buy chemicals from any country, including America, now that import licences are waived. The Board has also waived key industry duties.

The Board spokesman was asked if American companies could have release prints made in the States. He said the matter had not been considered, but it would be considered if the supply situation did not improve.

Our Parliamentary correspondent says that Harold Wilson, President of the Board of Trade, still intends to go to America to discuss the supply of raw materials, including sulphur. But his trip will not take place until the Americans indicate they are ready for him

WEEK-END WORK

The Newsreel Association and the Association of Cine and Allied Technicians will meet on Monday, April 23, to discuss week-end working arrangements. Last week-end the reels hoped to give speedy treatment to the soccer international, but the event will not now appear until today's issue (Thursday).

The chairman of the NRA, Castleton Knight, told the KINE. that all the reels had reserved the week as one of the agreed twelve with ACT. Then, because there were too many dates following each other, one or two reels cancelled the nomination. Two reels did not cancel the date. The story was about 200 ft. and could have been processed in the two laboratories concerned for all the reels. This was not agreeable to the union.

Mr. Knight emphasised that the NRA was in no position to discuss time off and wages for laboratory employees because newsreels did not own or operate laboratories. These were matters the union must raise with the Laboratory Association.

"La Ronde" London Premiere

Gala première of GCT's "La Ronde," the Max Ophuls' International prizewinner, will take place at the Curzon, Mayfair, W.1, on April 27, at 8.30 p.m., and it will be shown thereafter as the Curzon's specially chosen Festival of Britain programme.

Lancashire CEA Gloom Over Black Budget

Gaitskell Must Be Told of Exhibitors' Plight

MAIN subject of discussion at the monthly committee meeting and the quarterly general meeting of South and East Lancashire CEA, held at Manchester on Friday, was the Budget proposals for increased entertainments tax. A resolution was adopted expressing support of the general council's decision to fight the proposals and recommending the entertainments tax committee to seek an early interview with the Chancellor of the Exchequer to present the exhibitors' case for alleviation.

J. R. KILLEYA, who presided, said they had no information as to how much exhibitors were to get out of the increase.

Coun. ARTHUR PEEL declared that the Budget proposals were the "worst back-handed slap we have had."

Commenting on nationalisation, the chairman said: "I am of the opinion that our industry is one which the Government considers it can control without nationalising it. The Eady scheme had the effect of controlling the industry without actually taking it over."

The point was made in discussion that the general public was not greatly interested in entertainments tax. If the price of admission went up by 2d. they would still go to the pictures, but would go into the lower-priced seats.

S. B. HIGGINBOTHAM pointed out that exhibitors could produce figures to show that attendances had declined and that they could not afford to pay higher wages to their staffs and still meet the increasing operating costs.

Coun. J. C. WHITAKER: It is asking too much for exhibitors to keep on supplying these figures. There is a feeling we should go on strike or take some action like that. Close your theatres for a month. Let the branch have a real fight about it and not go on supplying figures.

In further discussion, DENNIS C. WALLS said that today there were more kinemas for sale than ever before, but there were no buyers.

The resolution was adopted on the proposition of Coun. WHITAKER.

Lancs CC Regulations

In his review the CHAIRMAN referred to the action of the Lancashire County Council in circulating to magistrates' clerks in their province new model licensing conditions only a few days before the annual licensing sessions. Members were advised by the branch and given information and recommendations.

"Whilst we have not had news from every area, we do know of several who have profited by our action and have secured the renewal of their licences for the year under the old conditions. So long as the present position remains—that the local licensing authorities are free to issue licences on such conditions as they think fit—then it will be necessary for licensees effectively to be represented in each locality and follow up the work done by the CEA."

W. MILLER said that Manchester and Salford branch had received a letter from Sir Robert Adcock, clerk to the Lancs CC, intimating that he and the county officers would meet representatives of the branch later in the year.

R. C. O. VIVEASH, secretary of the CTBF, in a short address, suggested that the S. and E. Lancashire branch and the Manchester and Salford branch should jointly consider organising a replica Royal Film Performance.

BFPA Letter

Acknowledgement was received from Sir Henry French, of the BFPA, of the letter of protest in respect of the BFPA recommendations for amendments to the Cinematograph Films Act.

Mr. Killeya, in a letter dealing with the memorandum on CEA protests, wrote: "I should like to think you do not include us as guilty of abuse. If we can each accept criticism by the other, and mutually work out an acceptable plan, then the storm may prove to have been beneficial, clearing the air, instead of fogging it."

Sir Henry French replied to the points raised, and stated that he felt "that there is very little difference between us, and my fear is that if I were to reply at length, I would be running the risk of you and your members thinking that this association desires to prolong controversy."

Inspection of Electrical Work

W. Rodgers referred to the regulation in Bolton requiring exhibitors to provide each year a certificate by a qualified engineer, that the electrical installation was in good order. He had been informed by an inspector that the Chief Constable had no alternative to passing on the charge of £5 for each inspection.

It appeared, however, that if there was a qualified engineer on the kinema staff, he could sign the certificate.

The Chairman: It would be an advantage for all the exhibitors in Bolton to get together and engage one qualified man to make all the inspections. He would probably do all the inspections in two or three days and charge a reasonable fee.

Free Cigarettes

The committee was told that it had been reported that in one Lancashire town an exhibitor was giving cigarettes to patrons. It appeared that five packets of ten cigarettes were given away at each evening performance to patrons holding the half admission tickets bearing the numbers announced on the screen. This was an inducement Secretary Trevor Taylor had written to the exhibitor concerned, but had not received a reply.

"GOLDMINE IS WORKED OUT": NORTH-WESTERN

HUGH GAITSKELL'S black budget overshadowed everything else at Friday's meeting of the North-Western CEA branch, held at Liverpool. J. F. Wood, jnr., presided.

W. J. Speakman gave a review of the entertainments tax situation and the steps to be taken to secure justice for the kinema industry. Even some of the most profitable kinemas would have very little, if anything, left now that they were threatened with heavy taxation, heavier operating costs and the demands by staffs and managers for more money.

Preparations for Campaign

The campaign against the discriminatory nature of the tax would be waged by independents and circuits alike. Immediately it was decided upon, the branches would be requested to call emergency meetings. Each of the five principal officers of the CEA would attend and address five branch meetings to answer exhibitors' questions officially, and help create well-informed trade opinion, as a backing for the campaign.

"We are very much over-taxed, yet there are some people who harbour the idea of the kinema trade being a goldmine. If it is a goldmine, all I can say is that it is a goldmine which is more or less worked out.

No Money in the Kitty

"The tax proposals are the last straw. We have had to suspend negotiations with the trade union and the managers. We cannot possibly continue discussions until we get this matter of the tax out of the way. We have said that in certain circumstances we would like to increase the wages of staffs, but we must be sure that the money would be there to pay them."

A scheme was being prepared for presentation to the Chancellor which would not cost him money at all and would give relief to exhibitors without increasing prices. What was under consideration was something which would enable the industry to develop health, including the voluntary subsidisation of producers.

Now a Kinema Tax

The public had no idea of the heavy weight of taxation on kinemas. Exhibitors did not wish to see the live theatres taxed as heavily as they were, but the bald fact remained they could not carry on under the new Budget imposts.

"It is no longer an entertainments tax; it has become a kinema tax. While it is true the theatres employ actors and actresses, we can also make the claim that we employ hundreds of thousands of people and pay them weekly wages."

R. H. GODFREY, JP: We think it is victimisation of the most harsh kind.

One exhibitor said that since the last increase in admission prices takings at kinemas had gone up, but the number of admissions was down.

G. E. H. JAMES said he felt that before the financial stage of the Budget was reached there would be relief for many small kinemas in rural areas which suffered from certain anomalies. "I am afraid," added Mr. James, "that unless we are very careful we may fall between two stools."

The meeting agreed that the secretary should send out a letter to all members of the branch, acquainting them of the Budget proposals and how they would affect exhibitors.

Safety Film

Replying to questions about the proposal that exhibitors should pay towards the cost of introducing safety film stock, W. J. SPEAKMAN said: "There is nothing to prevent the renters asking for something; but as for getting it, or collecting it—that is another matter."

R. P. RUTHERFORD: How long will it be before we get safety film stock?

SPEAKMAN: A matter of months.

JAMES: Will safety film be used in the studios as well as for exhibitors' copies?

SPEAKMAN: I have no idea what the producers will use. Owing to the scarcity of nitrate stock, producers might have no choice in the matter.

P. M. HANMER: Will kinematograph licences cease to exist when we have safety films?

SPEAKMAN: No; but I think we may have a new kinematograph licence this year, with many conditions relating to inflammable films eliminated.

Continued at foot of Col. 2

Colwyn Bay S.O

G. DUDLEY WEST reported that the North Wales section had considered the proposal for Sunday opening for Colwyn Bay. Application had been made for a draft order.

Appeal Films

The question was raised whether exhibitors who showed propaganda or appeal films for which they received a fee incurred any obligation to the screen advertising contractors. It was agreed this was a debatable point, but everything depended upon the terms of individual contracts

SCMA HAS SURVIVED ITS OWN CRISIS

Northern Optimism

AFTER hearing the report of treasurer Robert Gilbertson at the annual general meeting of the Northern branch, SCMA, Ted Smith said that they seemed to be meeting ordinary branch expenditure from the social fund. He took rather "a dim view" of this.

He was reminded that, at a crucial period, certain branch moneys had been transferred for headquarters' use.

Both treasurer, and secretary Austin Green, wanted to let those moneys lie, since, after meeting expenses of the society's annual meeting, the branch still had a useful balance in hand of about £60.

Frank White, retiring chairman, took an optimistic view of the society's future. It had survived a most serious crisis and Northern branch members had the satisfaction of knowing that, where once they had been regarded as renegades, they were now recognised as the people who had first recognised the dangers and pointed the safe way out.

Cost of Living

In a reference to the approach to the CEA for consideration of a cost-of-living bonus, Mr. White was a little perturbed at the suggestion that the case was to be based only on the conditions of lower-paid managers. He had thought that the claim was for all managers.

Paying tribute to the work of Louis Mannix, he moved that the branch consider making a contribution to the proposed testimonial to Mr. Mannix.

Ted Smith seconded and the proposal was adopted unanimously.

Mr. Banks was also of the opinion that the SCMA should be open to receive as full members, managers whose theatres changed from film to live shows or, indeed, open to variety managers generally.

The matter was not pressed.

Officers were elected as follows: Chairman, George Oxley; vice-chairman, Ted Smith; secretary, Austin Green; treasurer, Robert Gilbertson; executive, L. Laidlaw, J. Siddons, T. T. Stephenson, B. Walsh, W. Monk, J. L. Hartley. Conciliation Board, F. W. White, G. Oxley, R. Gilbertson, E. J. Smith, J. C. Elliott, R. C. Sidney-Wilmot.

CMA ART SHOWS

Yet another CMA art exhibition is to be held, at the Odeon, Leicester Square, W.C.2, on April 25, consisting of children's work up to the age of 15 years.

This was announced on Monday, when CMA's Festival of Art Exhibition, consisting of 72 specially selected paintings previously shown in Odeon and Gaumont theatres throughout the country, was inaugurated by James Fitton, ARA, and the Mayor of Willesden in the "crush" lounge of the Gaumont State, Kilburn.

Following the exhibition there until April 28, approximately fifty of the paintings will be included in a special travelling exhibition for key CMA theatres during Festival of Britain celebrations and tying-up, wherever possible, with local Festival and the land and sea exhibitions.

Introduced by Bill Moneypenny, manager of the Gaumont State, James Fitton said: "When you come to your local pictures you expect to see two features. Tonight you have seventy-two. Anything to break down the snobbishness of the showing of pictures (paintings) is a good thing." He concluded: "This type of show should be shown in kinemas in other towns.

Hunger March Threat to Force Government Help

ASQUITH CLAIMS GREATER SHARE OF EXHIBITORS' PROFITS

Group Scheme Flayed: "Lawrie Must Go" Cry

A HUNGER march of technicians down Whitehall to draw public and Government attention to the plight of the film industry, was suggested at the annual meeting of the Association of Cine and Allied Technicians, at St. Pancras Town Hall, on Saturday and Sunday.

There was strong condemnation of the National Film Finance policy over the group scheme and of its managing director, James H. Lawrie, for his accusations against ACT in the NFFC report. Loud applause greeted vice-president Charles Wheeler when he said: "Lawrie must go."

The meeting decided to press for a 45 per cent. quota for first features and 50 per cent. for the supporting programme. The president, Anthony Asquith, was in the chair.

Mr. Asquith said that last year his speech might have been summarised as one of alarm and despondency, and he was sorry that the present outlook failed to give him cause for being less alarming and less despondent.

This did not mean that ACT had not been active both in the wider interest of British film production and the more narrow interests of its own members. It had been, if anything, more vigilant. One of the pleasing features of recent activities was the close co-operation which has developed through the Film Industry Employees' Council of the five trade unions whose film interests are confined exclusively to film production.

Reapportion Profits

They could credit themselves and congratulate FIEC spokesmen on the fact that trade controversy, arising from the council's activities had not refuted any of the arguments put forward. One of the points made by Sir Laurence Olivier at the conference had particularly hit home. He said that: "British films pay; they pay very well. But they pay the wrong people." ACT had pointed out time and time again that out of every shilling taken at the box-office, less than twopence-halfpenny went back to the producer. Conservative estimates based on annual returns indicated that the combined trading profit of British kinemas were at least six times the size of the so-called loss on British film production. It was the apportionment of the profits which was at fault.

Profit Before Patriotism

The crux of the matter was the recent admission by the secretary of the Cinematograph Exhibitors' Association that kinemas booked American films cheaper than British ones. Profit seemed to take pride of place over patriotism.

Every conceivable reason was advanced as to why British production should remain at its present low level, resulting in only one major studio in the country being fully occupied, five being partly occupied and the remaining nine being completely idle. The number of studio employees had also reached a new low level. The latest official Board of Trade returns show that there are 3,440 workers of all grades employed in film production today compared with 7,738 two years ago and over 10,000 in the peak days before the war.

It was clear that the measures that had so far been taken by the Government to benefit British film production had not achieved their objective; and that was as much the fault of those being helped as the helpers. In ACT's view, the time had now come for bold measures. The ten-point FIEC programme was the immediate answer to put British film production on a healthy basis.

Mr. Asquith added: "Maybe I have now said sufficient on this topic to qualify to join Larry Olivier at the martyr's stake. I certainly could not share a more honourable grilling. But the Gentlemen, like the Lady, are not for burning, or, being tougher, will prove more difficult to burn."

A C T Films

Last year he spoke with what he thought reasonable optimism on the launching of the ACT co-operative film unit. Unfortunately progress had been disappointing.

It was their intention to make a programme of six films, and they hoped to get 100 per cent. finance from the National Film Finance Corporation. As it happened they had made only one film, and on this the NFFC advanced only 65.3 per cent. of the costs. "That film, 'Green Grow the Rushes,' although those including myself, who have seen it think it excellent, has not yet seen the light of day," he added.

For second and subsequent films, they had been told that they must obtain distribution contracts or equivalent outside finance, and, as a result, they could not say more at the moment than that the treatment for a second film had been written and approved by the NFFC, which financed its writing. R. J. Minney, who wrote the original story, would produce, and he himself would endeavour to be available to direct.

He was glad that the difficulties in the way of the ACT joining the Joint Industrial Council were eventually overcome. Although a number of meetings had been held, progress had been slow. This was understandable when it was realised that they were trying to negotiate comprehensive terms of employment for technicians and workers who had previously been covered by about a dozen separate agreements. It was also understandable when they realised that the British Film Producers' Association was anxious to depress certain rates and working conditions.

The laboratory members had drawn up proposals for a new agreement to be discussed with the Film Laboratory Association.

Their newsreel colleagues were involved in a different problem. They were anxious to have increased facilities for processing newsreels at weekends, provided the appropriate necessary compensation was made to the lab. members.

Quota Demand

The resolution instructing the general council to use every means in its power to have quota raised to 45 per cent. for first features and 50 per cent. for the supporting programme was proposed by Ralph Bond.

He said that the history of quota since 1948 was a tragic and sorry episode in the crisis, and a betrayal of the British film industry. Immediately the 45 per cent. quota was fixed in 1948, an outcry arose from the CEA and from Hollywood, which had always regarded this country as a colony of its film business. When the quota was reduced to 30 per cent. they had the extraordinary spectacle of the BFPA and CEA joining forces with Hollywood—one of the few cases in history when the victim had voluntarily entered into a loving embrace with the assassin waiting to slit his throat.

For the whole year ACT had drawn attention to the disastrous consequences of the 30 per cent. quota, but had been unable to get any support.

ACT also felt that the Board of Trade should immediately issue an Order prohibiting the continuation of the unit system.

Hit the Defaulters

The whole question was bound up with that of quota defaults. Circuit defaults accounted for 32 per cent. of the total on first features and 19 per cent. on supporting programmes. This was remarkable when compared with Mr. Rank's announcement that it was in the interest of every exhibitor to play British films. The argument had been put forward that higher quota meant more unemployment, but the facts had blown that argument sky high. It might be argued that the reason for the high number of defaults was due to the high quota, but it was reasonable to suppose that exhibitors found it more convenient and more profitable to pay a trifling fine than to observe the law.

ACT demanded not only more prosecutions, but that everything should be done to stiffen penalties against those who wilfully evaded their obligations. "We are not interested in hounding the small kinemas, who are having a more difficult job to survive," he said, "but we do say that the bigger theatres and the circuits have no excuse at all. We would like to see the Board of Trade prosecuting these people to the fullest extent of the law."

They realised that restoration of a higher quota would not alone solve the crisis, but it was an essential step towards that end.

Seconding the resolution, Daniel Birt drew attention to Mr. Lawrie's statement that it was probable that exhibitors would not be able to meet even the 30 per cent. quota. The object of quota was not, as Mr. Lawrie and some others imagined—to ensure the sale of pictures already made. It was to provide a stimulus for the making of new pictures. Nothing would be made if there was no promise of a market for the completed article. If there were a high quota there would be a market and money would be forthcoming for production.

Resolutions Not Enough

R. J. Minney said that, while ACT passed resolutions every year, the prosperity of the industry had been going from a slow wipe to a quick fade.

"We must consider waking the conscience of the people at large. We should have some sort of parade, a hunger march if you like, with bands and banners. Resolutions cannot end a crisis. We cannot feed them to our children on Sundays. We must consider some much more spectacular action."

Referring to a leader in the KINE., Walter Lassaly said the real problem was that the cart was both before and behind the horse, and if someone did not make an attempt to break into this vicious circle, it would end as a descending spiral and we would have no films at all.

Harry Waxman said that, in previous years, ACT meetings had heard "a wonderful lot of nonsense" from Harold Wilson, and the time had now come to make a demonstration. It was crazy that ACT was affiliated to a political body that was, in fact, the Government, but everything that ACT said was ignored by that body. They could arouse public sympathy and show their disgust at this treatment by cutting themselves off entirely from such affiliations.

Sam Martin also supported a demonstration, and Leon Clore suggested that the FIEC and ACT case should be taken out to the provinces and publicised by stars, producers and directors, telling other people that there really was a crisis.

In reply to the discussion, Ralph Bond said he would be very pleased if 500 unemployed ACT members decided to march down Whitehall and lie down in the streets outside the Board of Trade offices.

The resolution was carried unanimously.

Group Scheme

George Elvin moved the resolution on the National Film Finance Corporation Group Scheme. This stated the meeting was "appalled at the NFFC's departure from its original intentions as authorised by the President of the Board of Trade to encourage and help independent production. The group scheme now set up by the Corporation will be used to finance the quota requirements of the big circuits and, with the quota remaining at 30 per cent., will result in the group scheme product fulfilling practically the entire quota requirements of the industry.

"The group scheme as a whole will not only cripple independent producers outside the scheme, but in time may end the independence of those inside it. It will neither help the independent producer, who in the past has found satisfaction at studios outside the groups, nor will it assist independent film production as a whole.

"This annual general meeting particularly deplores that, despite requests for consultation, the scheme was introduced without any discussion with any of the trade unions within the film industry. It instructs the incoming general council to do everything within its power to reverse the retrograde policy."

Mr. Elvin said that the crux of the resolution was in the first sentence. The trouble with Mr. Lawrie was that he had put his car in reverse and still thought he was going forward. The original intentions of the NFFC were clearly stated in its first annual report—the maintenance of British film production and the carrying or the financing of independent producers until the confidence of private investors was restored.

Amazing Change

During its first year the NFFC made financial contributions to some 63 films, many of which, independent pictures, would not have been made without that assistance. Now there had been an amazing change of policy in what was known as the group scheme. From sad experience they knew that if a fairly substantial number of films made from one particular source were sufficient to fulfil the quota then it was very unlikely that the distributors would be interested in any other production.

So we were going to have a virtual cessation of independent production unless it went into one of the two big groups, and it was problematical how long such producers would remain truly independent. That was not what ACT had in mind when it welcomed the establishment of the NFFC, and looked forward to a growing competition by independents with the product of the big groups.

Two other criticisms of the group scheme were that it would lead to casualisation of labour. Almost before the ink was dry on the agreement a number of members at ABPC were dismissed because producers were bringing in their own technicians to replace some who had been in the employ of the company for many years. Representations were being made and would continue to be made to the NFFC on this point.

Their second criticism was that the union was not consulted on this scheme.

Continued on page 10

A.C.T HUNGER MARCH

Continued

Unless the scheme were modified or some other action taken along the lines of the FIEC resolution, two-thirds of the studios would remain idle and so would two-thirds of the feature technicians who were normally employed.

Seconding the resolution for Nettlefold, Peter Mayhew said that under the group scheme producers would have to go to Pinewood or Elstree. That was why the general council viewed the situation with alarm.

Daniel Birt said that each time that the big production "empires" had collapsed, it was always the despised independent who carried on, and it was ironical that the NFFC, set up by a Labour Government, should have delivered them, bound hand and foot, into the power of another monopoly. The big groups were particularly interested in limiting production. Under the Eady plan the money available for production came from every film shown, and the fewer British pictures there were, the more money there would be for each individual in the pool.

Reference was made by Christopher Brunel to the paragraph in the NFFC report stating that ACT had taken a gift of £500 to its benevolent fund in settlement of a dispute over the taking of a sound crew on location. That kind of attitude of mind, he said, was directly opposed to any kind of trades unionism and was helping the worst kind of employer.

"Mendacious Reports"

"When we get newcomers like Lawrie coming in," he said, "and spreading mendacious reports about trades unions, we must say very clearly that it must stop."

Ivor Montague described the situation as disgraceful and shameful and said the Government could not be exculpated from its responsibilities.

Only voice raised against the resolution was that of Eileen Boland, who argued that, according to NFFC figures, about £750,000 was to be available for production outside the groups. She knew it was becoming the fashion to say "Down with Rank." Whatever was the matter with the film industry, it was sure to be Mr. Rank's fault. "A little while ago," she said, "we told him he must get out of production, or distribution, or exhibition. Now we say he is wicked because he has killed the industry by moving out of production. We can't have it both ways. He is either wicked or not."

A Member: Or a fool.

Miss Boland, continuing, said that the group scheme was not a monopoly. The films now being made at Pinewood would still have 70 per cent. Rank finance. She also failed to see how a total of 15 films from the Groups could cover quota for the whole of the circuits. "It is time we stopped all this nonsense," she concluded.

Putting the point of view of the independent producer, Maurice Elvey said that the big circuits were not like ordinary shopkeepers, because they were able to take goods on sale or return, and the policy of the NFFC was to force films to be made only in those studios controlled by the two big circuits.

Michael Gordon pointed out that, although independents did valuable work for the industry, they were not and could never be the backbone, as they had not the resources. Therefore, he hoped that ACT was not opposing groups in principle, because closely working groups, based on a studio, were the only successful way to make films in this country.

Individuals Absolved

In reply to the discussion, George Elvin pointed out that the resolution did not in any way condemn any producer, or director, or anyone else who had joined the group scheme. Eileen Boland's figures were, unfortunately, out of date, the latest NFFC statement giving only £500,000 for independents. On the question of quota, in addition to the 15 group films, the circuits also had those films they showed in association with other companies, British-made American films, Ealing and British Lion. If all these were totalled there was enough to fulfil quota. The answer to Michael Gordon's question about groups in principle was "categorically, no."

The resolution was carried with seven votes against.

The NFFC and Mr. Lawrie came under fire again later, when Bert Craik read the reply by George Elvin to the NFFC report criticism of ACT action.

Reply to NFFC

The statement said:—

"The annual report of the NFFC says that ACT might help to bridge the gap in reducing film production costs. It regrets there has been no increase in the average screen time per day, still at 1.18 minutes only. ACT Films, in its own production, 'Green Grow the Rushes,' made a substantial contribution in that direction, its average screen time being 2.1 minutes per day. The report then proceeds to criticise ACT in connection with trade union action it deemed necessary to take on a film which received financial help from the corporation.

"Paragraph 31 of the report is completely misleading. It has never been the policy of ACT that its members or its benevolent fund should benefit from not working. The facts are that, on the film concerned, the producer saw the general secretary of the ACT before the production commenced and promised to submit to him a list of the crew to be employed. He failed to do this, and has since written and apologised for not doing so.

"The agreement between the ACT and the BFPA lays down certain minimum crew requirements, including the employment of four sound technicians if sound is to be recorded. The union was informed that sound was not to be recorded; but it obtained information that, in fact, sound was being recorded. It accordingly drew the attention of the company to this breach of the agreement. The company stated it was only shooting wild tracks. Again, on information obtained, the union found out that this was wrong and the company was shooting synchronous sound. The union accordingly pressed the company to observe the agreement and employ an ACT sound crew to record sound. The company refused to do this. Accordingly, ACT advised its members in the laboratories not to process the film.

"As a result of this action, discussions took place between the company and the union. The company apologised for its breach of the agreement, promised to observe the agreement in future and offered a donation of £500 towards the union's benevolent fund. Although this was a saving of at least 100 per cent. to the company on salaries and expenses which would otherwise have been paid to a sound crew, the union decided to accept the company's offer.

"It is completely untrue, as the annual report of the NFFC states, that there was no work for a sound crew.

"We regret that during the controversy the NFFC refused to take any action to support the union in insisting that trade union agreements had to be observed, as in our view behoves a State-established organisation."

Bert Graik remarked that Mr. Lawrie had gone right outside his terms of reference in this matter, and Norman Coggs welcomed the statement as an antidote to "what amounts to a diabolical barefaced lie."

"This matter must not be allowed to rest here," declared Charles Wheeler. "It is a complete negation of our agreement, not only on sound but in other departments. If Mr. Lawrie is going to dabble in trades union organisation, it is a negation of his job, and Lawrie must go. I hope we shall deal with him in every available quarter, and raise the matter at Cabinet level if necessary."

"Rushes" Not Rotten

On the section of the report dealing with ACT Films, Ltd., George Elvin said, "It is the view of the board and of the members of the public who saw the sneak preview that 'Green Grow the Rushes' is not a rotten film. If it were rotten it would have been very quickly shown in order to discredit ACT. The film is now in the hands of British Lion and we have every confidence in Sir Arthur Jarratt."

He added that two months ago there were 38 British films stock-piled awaiting distribution. Therefore, it was absolutely untrue to say that the ACT film was being held back by reason of lack of quality.

ACT still held to its intention of making a series of films, but it felt it desirable not merely to make first features but to see whether it could make second features as well. It had discussed with NFFC arrangements being made with a well-known independent distributor for second-feature films, but there was nothing concrete to report yet. They hoped, during the year, not only to get a second production going, but to start a third.

When "Dicky" Bird asked who put up the money for the film, Mr. Elvin replied, "I cannot answer." He added that NFFC put up about 67 per cent. Another 15 per cent. came from ACT members and artists who left part of their salaries in the production. About £28,000 came from a source connected with the trades union movement, but it had asked that its participation should not be disclosed.

Max Anderson proposed that the money available should be used to produce a series of low-budget feature films that could be shot largely in natural locations and that the returns should be used to build up a steadily expanding production programme, independent, as far as possible, of outside financial assistance.

Terry Bishop thought it would be dangerous to start planning lower-budget films in isolation from the existing commercial situation; and Leon Clore suggested that this proposal was similar to Group 3, and he believed that the group should have been run by ACT.

Derek Twist suggested that ACT Films should turn its attention to the making of children's films.

The resolution was agreed, one member voting against.

Fight the Locusts

Describing certain production interests as "locusts," treasurer Franklin Gollings moved the general council resolution condemning employers who failed to meet their commitments. The issue, he said, was one of moral integrity. Recent claims handled by ACT amounted to over £50,000. Some of those production organisations were still operating, and some had ceased to operate, but had released these undesirable people to practice their degradations elsewhere and wreak havoc wherever they alighted.

Last year there was a case that achieved nation-wide headlines. Thus, a suspicion was planted in the public mind that the industry was largely composed of morons, and the confidence of financial investors was destroyed.

Charles Wheeler seconded and the resolution was carried; amendments by the feature production managers' section and by Pinewood being withdrawn.

Ken Roberts (Kodak) proposed a resolution urging the Government to take all possible means to release the necessary chemicals and other essential materials to assist in building a healthy and enduring film industry.

He said that the crisis was now spreading from the studios to the factories, and his firm had recently given warning of the possibility of a lay-off owing to the shortage of chemicals.

Seconding, Frank Fuller said it was alarming to hear that there was only four weeks' supply of chemicals left.

The resolution was carried.

Pinewood's resolution calling on the Government to introduce legislation to ensure fair and equal trading conditions for the distribution and exhibition of British films in competition with similar foreign products was proposed by Gordon McCullum. He said that the whole structure of the industry was built around the showing of American pictures, whose film rentals were not based on the cost of making, but on how much the Americans were willing to take. By the implementation of the FIEC policy they could regain £65,000 per British picture on a programme of 200 features a year. The Government should lay down a scale of film hire that would allow British producers a fair chance.

Seconding, John Dennis said that the British industry could never flourish in the face of such unfair trading.

The resolution was carried.

Renters' Quota

On the request in the annual report for an immediate investigation as to whether reintroduction of a renters' quota would lead to greater and more stable production, Christopher Brunel said the renters' quota should be the basis of all quota legislation. It should never have been abolished, as it was in 1948, by the efforts of "our bitterest enemies, the American producers." A way must be found of forcing renters to handle British films fairly.

Referring to the paragraph on dubbed films, Michael Gordon asked whether ACT proposed completely to protect its workers from anyone coming from outside the country.

"The answer is 'Yes,'" replied George Elvin.

The BBC was criticised by H. T. Middleton in moving a resolution instructing general council to use the Beveridge Report to strengthen trades unionism within the BBC; and the meeting agreed.

There was close voting late on Sunday, after a large number of members had gone home, on two resolutions with a political flavour.

One, by British Acoustic, amended by Pinewood, called on the Government to promote trade with all nations, the particular case mentioned being that of the Peking Government in China; it was passed.

Voting was 63 against and 60 for in the case of a resolution put forward by Basic and Data, with an accepted amendment by Pathé Shorts and Documentary, that the meeting was disturbed by the rearmament programme and protested against the recall of the Z reserve.

The two guest speakers were Dr. H. Morgan, hon. medical officer, and J. Jacobs, secretary of the London Trades Council.

The Officers

Officers were elected as follow: President, Anthony Asquith; vice-presidents, Sir Laurence Olivier, C. J. F. Wheeler, Ralph Bond, Frank Fuller and Kenneth Gordon; treasurer, Franklin Gollings; trustees, R. K. Neilson Baxter and Basil Wright; general council, Max Anderson, Colin Bell, Christopher Brunel, Sidney Cole, John Dennis, Desmond Dickinson, Sash Fisher, Gordon McCullum, Ivor Montagu; (lab. members), Alf Cooper, Sidney Etherington, George Irons, H. G. Hilson, Sam Martin and Stan Warbey.

MGM STRIKE ENDS

The 12 plasterers at MGM Studios, Elstree, who have been on unofficial strike since April 4, went back to work on Monday.

The strike was over the transfer of work on certain plastic material to the model and pattern shop and originally concerned labourers as well. The men returned to work after visits to the studio on Friday and Monday by NATKE officials.

Arthur Greenspan Seriously Ill

Arthur J. Greenspan is seriously ill following a heart attack which occurred when he was in Wardour Street last week.

He fell heavily, and sustained multiple cuts, bruises and concussion. He is being treated by specialists at home and although his condition was critical it was hoped that it would be possible to move him to hospital later this week.

Phone calls or visitors are forbidden at the house, but his sons, Eric of Columbia, and Leslie of Eros, will be glad to answer inquiries as to his progress from friends in the trade.

John T. Jackson (Beaufort Cinema), hon. sec. of the Birmingham and Midlands branch of the SCMA, says that the annual meeting of the branch has been fixed for April 24 at the Chamber of Commerce, New Street, commencing at 10.30 a.m. Sam Butchart, general secretary, has accepted an invitation to address the members.

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GIVE YOUR PATRONS A BETTER VIEW THAN THEY COULD GET FROM A 2 GUINEA SEAT AT WEMBLEY!

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TRADE SHOWS!

BIRMINGHAM
Forum · Friday ·
April 20 · 10.30 a.m.

MANCHESTER
New Oxford · Wednesday ·
April 25 · 10.30 a.m.

LIVERPOOL
Forum · Tuesday ·
April 24 · 10.30 a.m.

LEEDS
Ritz · Thursday ·
April 19 · 10.30 a.m.

CARDIFF
Olympia · Friday ·
April 27 · 10.30 a.m.

SHEFFIELD
Hippodrome · Tuesday ·
May 1 · 10.30 a.m.

NOTTINGHAM
Carlton · Wednesday ·
May 2 · 10.30 a.m.

with **ROBERT BEATTY** **JAMES ROBERTSON JUSTICE**
Screenplay by IVAN GOFF. BEN ROBERTS

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From the Novel by **C. S. FORESTER**

ENIS O'DEA **Directed by RAOUL WALSH** A WARNER BROS. First National Picture

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FIVE FAMOUS PEOPLE
HELD THE SECRET
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Starring

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with **HENRY HULL · FRED CLARK**

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Universal International

A UNIVERSAL-INTERNATIONAL PICTURE

LONDON TRADE SHOW at the G.B. LARGE THEATRE on Wednesday, April 25th at 10.30 A.M.

ANNA NEAGLE AND JOHN MILLS LEAD AGAIN

In "Daily Mail" Awards

ANNA NEAGLE and John Mills have won the National Film Award for the second time. They are voted last year's outstanding stars in the nation-wide poll organised by the *Daily Mail*, which received 1,379,849 votes from kinemagoers attending 2,000 British theatres. "Odette," which starred Anna Neagle, is the winning film. The ten most popular films in order of voting were: "Odette" (British Lion), "The Blue Lamp" (GFD), "Morning Departure" (GFD), "The Wooden Horse" (British Lion), "Treasure Island" (RKO-Radio), "Happiest Days of Your Life" (British Lion"), "Dancing Years" (AB-Pathé), "They Were Not Divided" (GFD), "Seven Days to Noon" (British Lion), and "State Secret" (British Lion).

John Mills won his position for his part in "Morning Departure." These are the popular actors and actresses of the year in voting order: Actors—John Mills, Trevor Howard, Dirk Bogarde, Robert Newton, Richard Todd, Jack Warner, Leo Genn, Michael Wilding, Alastair Sim, and Dennis Price. Actresses—Anna Neagle, Jean Simmons, Jean Kent, Glynis Johns, Greer Garson, Petula Clark, Margaret Rutherford, Patricia Dainton, Susan Shaw, and Jane Wyman.

The presentation of the Silver Star awards will be made by Viscountess Rothermere at a supper party at the Dorchester Hotel on May 24.

BATLEY SEEKS S.O

By 286 votes to 281, a public meeting of local government electors, at Batley, decided against application being made to Parliament for the opening of kinemas in the borough on Sundays, but immediately after the meeting, supporters of Sunday opening collected the 100 signatures necessary to demand that a poll be taken. It is expected that a poll will take place before the month end.

Birmingham CTBF Cash Down

For the first time in its history the Birmingham and Midland Cinematograph Trade Benevolent Fund Committee this year reports an excess of expenditure over income. The balance-sheet, which will be submitted to the annual general meeting at the Chamber of Commerce on April 27, shows substantial assets. These stand at £32,443, against £32,875 at the end of 1949. During 1950 the committee made grants and loans totalling £2,832, against £2,573 the previous year, sent donations of £400 to "Glebelands" and "The Craggs," and purchased chairs for "The Craggs" to the value of £103.

Its total expenditure was £3,709, against £3,468. Donations received dropped from £516 to £196, and grants from Sunday charity levies from £1,689 to £1,428. The annual golf tournament yielded £230, compared with £184 the previous year.

To celebrate her twenty-five years as principal assistant to Frank Hill, secretary of the KRS, twenty-one members of head office staff entertained Miss Bruce to lunch at Kettners. D. E. Griffiths, the president, presented Miss Bruce with a silver-gilt six-piece dressing table set. The staff also made gifts. These exclusive "Kine." pictures show, above, a group at the party: Mr. Holmes, Mr. Stewart, Miss Gurden, Frank Hill, Miss Bruce, D. E. Griffiths, Mrs. Buck, Brigadier Heywood, Miss Salmon, Miss Cook, Miss Krein, Mr. Pettifor, Miss Tuck and Mr. Wilkins. Right: Miss Bruce with Frank Hill

Help from Renters for Kinemas' Festival Repertory Weeks

KINEMAS will have the co-operation of the KRS in arranging repertory weeks of British films in connection with the Festival of Britain, but it will be limited to one week for each theatre in a situation. This was decided at the meeting of the KRS Council on Wednesday last week. The president, D. E. Griffiths, presided.

Frank Hill, secretary, explained that the matter was raised by individual companies as a result of requests from exhibitors, and it represented a departure from the KRS resolution against repertory weeks.

A member queried whether it would be a good thing for the industry as a whole to give up 1/52nd of the year to a repertory week of old films that would be booked at nominal terms.

Against this point of view it was argued that bookings would be on strictly commercial terms. Nothing was being lost and the only difference would be that the whole week was given over to British products. It was a request from exhibitors who were anxious to do something for the Festival.

It was further pointed out that the KRS might be unwise to try to resist the plea of local exhibitors, supported by their local civic authorities to organise Festival celebrations. It would be bad public relations to resist.

Another member pointed out that each county was allocating a week to the Festival and it was only during that week that the repertory was asked for. "We must keep this within reasonable bounds," he added, "but I do not think we can say 'No' to it altogether."

After attention had been drawn to the fact that other less acceptable proposals (such as the importation of 16-mm. shows) had already been resisted, it was agreed that individual companies that received requests for repertory bookings should report to the KRS Council, so that the concession could be limited to one week for each theatre in a particular situation.

Eady Levy

The chairman reported upon progress of the British Production Fund negotiations and said that the three documents now approved by the Board of Trade would be circulated to members and would later be available in a printed booklet.

In reply to a question, he said, as far as he knew, nothing had yet been paid out.

Joint Committee

The chairman reported on the meeting of the Joint CEA-KRS committee. With regard to raw stock, the CEA was not prepared to join any special committee. In view of the budget, the position was changing, and it might be as well to defer the matter in view of other events that might arise.

The council agreed.

With regard to the CEA ban on two of Ben Hecht's films, he had heard that morning that the CEA had agreed to lift this. He had also mentioned a third film, distributed by a company not belonging to the KRS, but he was not aware whether any action had been taken.

A member suggested that this was a matter of principle on an industry basis. The KRS should resist the ban, whether or not it concerned one of its members.

There was general agreement.

Extra Holidays

Some discussion arose over a request from the secretaries' committee for guidance on regularisation of the granting of three weeks' holiday to employees of long-standing.

A member pointed out that such concessions were solely as a reward for loyal service and should not concern any agreement with the union.

The meeting agreed to leave the matter to individual companies.

Charity Requests

It was unanimously decided to spend approximately £50 on a page advertisement in a brochure published by the National Society for Cancer Relief.

REPUBLIC'S NEW HEAD OFFICE APPOINTMENT

CHARLES B. NEWBERY, managing director of Republic Pictures International, Inc., has appointed Walter Jacobs as special head office representative.

Mr. Jacobs, who was born in South Africa, has been in England for 30 years, and is well known in the trade—especially in Scotland.

In 1934 he joined Paramount and was with them at their Glasgow and Sheffield branches until 1938, when he transferred to United Artists, until the outbreak of war, when he entered the Army and rose to the rank of major attached to the kinema unit in India. After the war Mr. Jacobs returned to United Artists, but in 1947 joined the Winocour Circuit in Scotland as general manager. He was with the latter until Mr. Winocour's death, when he joined Republic, and his first assignment is taking him to the Glasgow branch office, where he will assist Ernie Pyser, Republic's Glasgow branch manager.

C

CEA GENERAL COUNCIL

Major Circuits Pledge Support of All-Out E T Fight

RANK: "THE DISCRIMINATION IS NOT HONEST"

THE fight is on. Every delegate to the CEA general council on Wednesday of last week voted in favour of demands from the president, H. P. E. Mears, that the screens, national Press advertising and every possible method of propaganda should be used in an all-out campaign to beat the "black Budget" in the committee stage of the Finance Bill.

The decision, which every branch is being asked to endorse, was taken after delegates had heard J. Arthur Rank say: "The discrimination is not honest Those with different ideas should sink them in the common cause and be prepared to row in with the majority."

S. K. LEWIS, speaking for ABC, also pledged his circuit to support a nation-wide campaign.

Before the entertainments tax sub-committee met to hold an emergency council of war, telegrams of protest were sent to the Prime Minister, the Chancellor of the Exchequer, and the President of the Board of Trade.

The PRESIDENT said there was a subject of paramount importance which should come before the general council before other items were taken—that was the Budget announcement of the previous day and its effect upon the industry.

The deputation had waited upon Sir Wilfrid Eady and carried out the mandate given. Once again in this Budget discrimination had been made against the kinema. The association could not take this lying down. The 28 million people who went to the kinemas must be told. It was for delegates to decide what was to be done, but nothing could be done unless they were united and had the support of the major circuits.

If they were of one mind that a stand must be made, there was the committee stage of the Bill where action could be taken. The Budget had attacked and taxed the popular entertainment of the women and children, but had not touched football or cricket, where the men went.

Calls to Battle

The PRESIDENT, asked what were his reactions after the deputation to Sir Wilfrid Eady and the result of the Budget, replied he thought members should fight it.

The PRESIDENT stated that it had been intimated to the Treasury that exhibitors needed a penny for their own use to meet their commitments and these commitments had been outlined.

D. C. WALLS reported that he had been invited to hear the Budget in the House of Commons. He outlined what he had been told by MPs later, as reported in the KINE. last week.

Walls suggested that even at this stage exhibitors should be asked for figures if they were making a loss or very slight profit for the auditors to present.

H. ELTON thought there was no doubt that the exhibitor side of the industry was faced with discrimination, and they alone had had this in taxation ever since entertainments tax was first put on in 1917, and it seemed as if this discrimination would continue. Exhibitors might be forced to some extreme action.

In preparation for the event which the Budget had justified he had had printed large posters and slips showing the varying prices.

A campaign should be prepared to let the public know.

C. G. BERNSTEIN referred to the effect of an advertising campaign in 1939 when the industry had been threatened with an import duty on films and thought an effective advertising campaign could be inaugurated in the present instance.

J. X. PRENDERGAST suggested that a first-class economist should be employed, who could present on the facts a very strong case.

Sir ALEXANDER KING was delighted to hear that the president was prepared to fight—and he would not lack support. There should be a campaign. Contact had been lost with the MPs since last July.

He, too, felt that the screens should be used and the strongest possible protest should go out from the general council to the Chancellor of the Exchequer himself. If they were convinced there was a case he should be told and the MPs would be interested.

The PRESIDENT agreed that a meeting of the entertainments tax sub-committee should be held that afternoon.

S. K. LEWIS said that his circuit was willing to support the CEA 100 per cent. in its fight. No doubt money was wanted for rearmament, but the industry had one of the finest arguments it had ever had, and that was the one of discrimination.

He supported Sir Alexander King because he felt the deputation had been completely disregarded.

The time was ripe to prove to all that the CEA had some weight in the industry and in the country. When one thought of what was likely to happen to the prices of kinema seats there was no guarantee that the public was going to come along in the same numbers as at present.

Secondly, according to the Chancellor's speech, exhibitors were not even offered a half of the 3d. offered to the industry. On top of all this, exhibitors were faced with the demands from NATKE.

The exhibiting side of the industry was facing the biggest crisis that it had ever had and he suggested:—

(1) That telegrams of protest be sent to MPs.

(2) That the screens should be used to win the public over, which could be asked if it would support kinemas against the unfair discrimination.

Action should be taken immediately.

Nothing for Exhibitors

B. T. DAVIS pointed out that after watching the patronage carefully and the figures under the Eady Plan, he found that this levy gave exhibitors nothing at all and they would get nothing at all again. Already what they had had was swallowed up by increased wages and rates and there would be the further demands from NATKE.

The public would move to the lower-priced seats.

A protest ought to be framed at once and the sub-committee should formulate a policy.

J. ARTHUR RANK remarked that the facts had to be faced.

The association through its sub-committee had done its best and had put up a good case to the Government, saying they were not paying the wages they ought.

The Chancellor's policy was not to freeze wages, but in so far as this industry was concerned they would have to. Kinemas were not being kept up to date and in the condition in which they should be kept, and by this raising of the prices of admission the Chancellor had taken the meagre reserves of the industry away.

Ever since 1943 exhibitors had not been able to put up prices to meet rising costs, and on top of that the reserves for the future were being denuded. Exhibitors had not been able to convince the Chancellor, so that the only way left was through the public and through the public to Parliament.

He was prepared, if the industry would join in as a whole and go forward with a proper and enlightened campaign by the use of their screens, to give every support.

The discrimination was not honest.

Those with differing ideas should sink them in the common cause and be prepared to row in with the majority.

Mandate for Action

The PRESIDENT admitted to having been nervous as to the reception he would receive when he stated he wanted to fight, as so often cold water had been thrown on such efforts. However, the general council had taken the matter soberly and seriously and he was grateful to the major circuits for their wholehearted agreement.

He felt he had their confidence and on the tax committee that afternoon they would decide on a campaign and could he take it that permission was given to act on the lines suggested that:—

(1) Protests should be made at once to the Prime Minister, Chancellor of the Exchequer and President of the Board of Trade.

(2) Use of screens.

(3) Approach to the newsreels.

(4) Advertising in the national Press.

He moved "That this general council is unanimously agreed that the entertainments tax sub-committee be given power to fight along the lines submitted."

On a show of hands this was unanimously agreed.

R. H. DEWES, seeing that the resolution was unanimous, wanted to feel it was unanimous in regard to every branch of the CEA and suggested delegates should be asked to ensure that it was put to the branches for confirmation.

This was agreed.

It was agreed to send at once the following telegram to the Prime Minister, Chancellor of the Exchequer and President of the Board of Trade:—"The general council of the Cinematograph Exhibitors' Association of Great Britain, representing 4,600 kinemas, today assembled, unanimously protests against the iniquitous increase in entertainments taxation and discrimination against kinema exhibitors and their patrons. This will not only deprive the industry of its meagre reserves but will cause widespread financial disaster through inability to meet rising costs. Urgently requests drastic readjustment of new proposals. Plant committee, entirely independent, recently reported that entertainments tax already imposed an impossible burden on the industry.

H. P. E. MEARS,
President."

"WAGE FREEZE INEVITABLE"— NATKE TOLD

THE general purposes committee report included the unanimously agreed resolution "That Mr. O'Brien be informed that, in view of the contents of the Budget in regard to entertainments tax, the CEA was not in a position to continue negotiations at the present time."

In the circumstances, the interim report on the meeting with NATKE was taken as read and the general council approved the committee resolution.

GUIDANCE WANTED ON QUOTA CASES

Elton's Scheme

H. ELTON told the CEA general council that a large number of members was becoming increasingly concerned over the quota prosecutions, and he wondered if a special committee might not sit to consider a recommendation on a course of action exhibitors should take.

The PRESIDENT pointed out that this was a subject for the general purposes committee and could be remitted there for consideration next month.

B. T. DAVIS thought, next to entertainments tax, this matter was the most important because few members realised that they were being prosecuted for defaults of two years ago, and if they failed their quota for this year as well they ran the risk of losing their licences.

One course would be to have the co-operation of the general secretary or the support of the branches. Out of 4,600 kinemas, half had failed to satisfy their quota, including 756 circuit halls. It was time knowledge of the methods of the Board of Trade in pursuing these prosecutions was pooled in order to forewarn members.

He had understood it was not intended in the first few years to prosecute for second-feature quota infringement, particularly when under the American contracts exhibitors could not show British films.

The General Secretary (W. R. FULLER) stated that what the branch had suggested was actually being carried out, but it was a matter that was developing, and in the light of the present developments a policy would evolve. The general purposes committee could consider it at its next or subsequent meeting.

The matter arose from the North Staffordshire branch quota resolution, which was "rated."

The reply, in the form of a memorandum, by the British Film Producers' Association on the protests made by the CEA against some of the recommendations made by the BFPA for the amendment of the Cinematograph Films Act, 1948, was noted.

NEW WELSH DELEGATES

The general council of the CEA was told that as a result of a new and regular election, Wyndham Lewis, W. Willis, and C. Hedge were assuming office as delegates for the South Wales branch.

The South Wales branch repeated its request to the CEA legal, finance and parliamentary committee for circulation of head office salaries. The committee reported to the general council which agreed previously on the undesirability of circulating lists of salaries. The committee saw no reason to change the view previously expressed, which was confirmed by the general council.

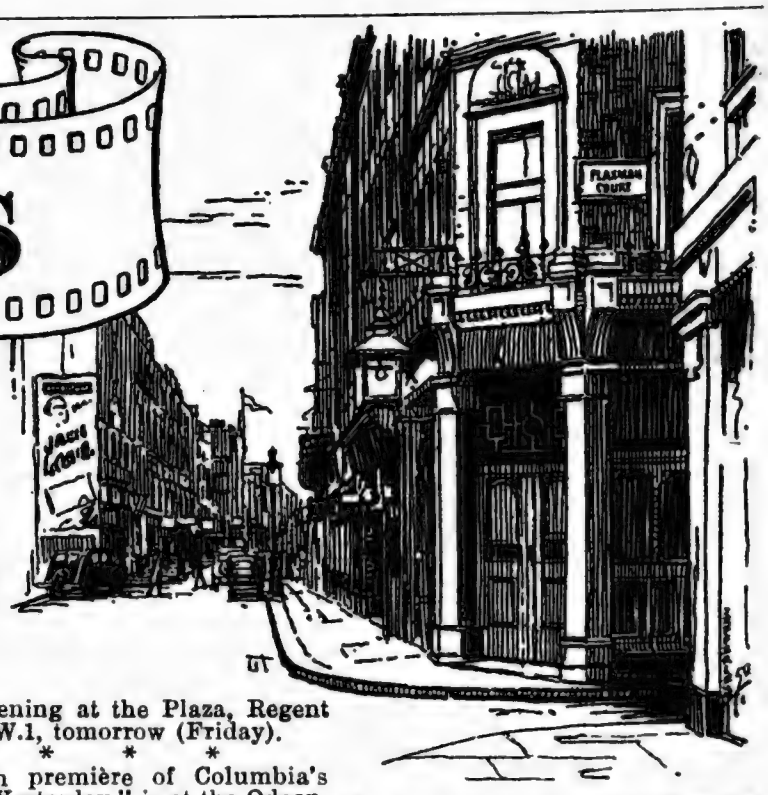
Rowland Sales Expansion

J. C. Llewellin has been appointed to the board of J. Rowland Sales, Ltd., in place of Arthur A. Talbot, FCA, who has retired after serving for seven years.

Mr. Llewellin, who for many years held a senior executive appointment in one of the leading banks in the Commonwealth, has a wide experience of business which includes the transfer of properties and financial matters generally.

Rowland Sales, managing director, states that the business of the company is now considerably expanding in several directions.

Your Films



On These Pages is News from Renters Concerning Product and Sales Personalities

BLOW, BLOW, ILL WIND

Box-office information is very scarce this week. It happens to be one of those in-between periods which crop up every now and again. Another factor is the increase in the entertainments tax. The unexpected blow dumbfounded the trade and neither exhibitor nor renter has volunteered information about new products. But let's look on the "bright side." It's been drizzling on and off since Christmas and inclement weather has obviously driven many to the pictures. What's more, there is no sign of the rain letting up. May the ill-wind continue to blow our way.

Come to think of it, I have heard of a turn-up. "Halls of Montezuma" (Twentieth Century-Fox) got away to a flying start at the Odeon, Leicester Square. Funnily enough, it was roughly handled by the Press boys, who usually buckle their braces, bowing to director Lewis Milestone, yet of all the war films I've seen recently I would back "Halls of Montezuma" against the field. "Unwanted Women" (British Lion) is a foreign opus, but there has been much activity in the vestibule of the Rialto, Coventry Street, where it is now playing. Maybe it's the "Bitter Rice"-like stills that are doing the trick.

"Captain Horatio Hornblower, RN" (Warner), Warner Theatre, and "Tom Brown's Schooldays" (Renown), Gaumont, Haymarket, and Marble Arch Pavilion, are the very latest West End arrivals and both are shaping like certain winners. "Hornblower" set an all-time record for the opening Friday, Saturday and Sunday of a film's run at the Warner. Good for England! "Father's Little Dividend" (MGM), now an old stager, is still going great guns at the Empire, Leicester Square, and "Wedding Bells" (MGM) has taken on a new lease of life at the Ritz. "King Solomon's Mines" (MGM) and "Samson and Delilah" (Paramount) have just completed their first London releases. Each has done such terrific business that the only possible verdict at the moment is—dead-heat. The two practically blotted out all competitors. Now it is the turn of others, and the most conspicuous of the current offerings is "The Browning Version" (GFD-British). I shall be very much surprised if it doesn't prove a big success. It certainly deserves to be.

So, as they say in the chapter plays, see next week.

Josh Billings

PRE-RELEASES AND RELEASE DATES

HAROLD LLOYD'S first new film for 12 years, "Mad Wednesday," released by RKO-Radio, has its West End pre-release at the London Pavilion, Piccadilly Circus, W.1, on April 27.

Due for early release here is "Tarzan and the Jungle Queen," which was filmed as "Tarzan's Peril." The girl in the case is Virginia Huston.

* * *

20th Century-Fox's "Where the Sidewalk Ends," co-starring Dana Andrews and Gene Tierney in a drama about a police officer who helps a girl to prove her father innocent of murder, goes into the Odeon, Marble Arch, W.1, on West End pre-release on Thursday, May 10. General release over the Odeon circuit is on June 18, with key cities playing it on July 2.

"You're in the Navy Now," comedy co-starring Gary Cooper and Jane Greer in a story about an inexperienced Naval Reservist put in command of an experimental submarine-chaser, has its West End opening at the Plaza, Regent Street, W.1, tomorrow (Friday).

* * *

British première of Columbia's "Born Yesterday," is at the Odeon, Leicester Square, W.C.2, on April 26. It co-stars Academy Award winning actress Judy Holliday, William Holden and Broderick Crawford, and has completed its fifteenth record New York week at the Victoria, Broadway. It will be pre-released to leading seaside resorts during the summer; metropolitan release commences on June 4.

"Atom Man Versus Superman," is due for première at the Cameo, Charing Cross Road, W.C., on May 7.

"Jolson Sings Again," Columbia's Technicolor musical hit co-starring Larry Parks and Barbara Hale, is to be shown again in the West End, at the New Gallery, Regent Street, W.1, from Thursday, April 26.

* * *

Today (Thursday), Anglo-Amalgamated's British thriller, "Assassin for Hire," starring Sydney Tafler and Ronald Howard, goes into the Odeon, Marble Arch, W.1, and on the same date the company's British four-reeler, "Drake's England," goes into the New Gallery, Regent Street, W.1, for a repeat West End run for an indefinite period.

* * *

International FD's "Furia" opens at the Berkeley, Tottenham Court Road, W.1, for a two weeks' run on Sunday, April 22.

* * *

"War Correspondent" (starring Robert Mitchum and Burgess Meredith), now on release, will have its first big screenings at the Theatre Royal, Manchester, and the Bristol, Birmingham, where it opens on Sunday, April 22.

* * *

"A Tale of Five Cities," Grand National's feature, starring Bonar Colleano, has been selected by CMA for showing in Bournemouth during the period of the annual CEA conference.

It will start a season at the Gaumont, Bournemouth, on May 31. "A Tale of Five Cities" opens its West End run at the Gaumont, Haymarket, S.W.1, and Pavilion, Marble Arch, W.1, on May 10, before commencing its tour of the GB circuit in June.

* * *

In support of Disney's "Cinderella," "Seal Island" will commence its RKO-Radio London general release on May 14. "Beaver Valley," which RKO is preparing for an early release here, is in the tradition of "Seal Island."

* * *

"Night Without Stars," GFD release, starring David Farrar and Nadia Gray, has been booked by Cunard Lines for a two-week transatlantic run commencing May 9, in the *Queen Mary*. It will be released on the Odeon circuit on Monday, May 14.

* * *

AB-Pathé's "The Undefeated," British Film Academy award winner as "the best documentary film from any source during 1950," is to be generally released on the ABC circuit on May 7.

* * *

Butcher's "Paul Temple's Triumph," starring John Bentley and Dinah Sheridan, will be generally released on June 4 to the ABC circuit. Provincial trade shows will be held shortly.

An amusing moment for Robert Newton, Cyril Cusack, Greta Gynt and Walter Pidgeon in MGM's version of Kipling's SOLDIERS THREE, which was trade shown yesterday (Wednesday)

PRINCESS MEETS "HORNBLOWER"

THE Royal première of Warner's "Captain Horatio Hornblower, RN" at the Warner Theatre, Leicester Square, W.C.2, last week was a glittering occasion. Managing director Arthur Abeles accompanied Princess Margaret, as Mrs. Abeles, Admiral Sir William Tennant, Mr. and Mrs. C. S. Forester, Mrs. Attlee, Robert Beatty, and others, were presented. Robert Beatty gave the Princess a personal greeting from the film's "Hornblower," Gregory Peck. The proceeds were in aid of King George's Fund for Sailors and, before the film was shown, Admiral Sir William Tennant thanked Warner's; and also Earl Mountbatten for help given by the Admiralty during production.

Princess Margaret just after her arrival at the Warner Theatre, accompanied by Arthur Abeles and Lady Rupert Nevill

This front-of-house display for CAPTAIN HORATIO HORNBLOWER, RN" is a perfect example of well-balanced front-of-house dressing, says "The Showman." It is colourful but without vulgarity; the panoramic display is enhanced by the surmounting action cut-cut: the caption banner throws both into relief. Few kinemas can afford publicity of such lavishness, but a careful balance can be applied to the most economical of front-of-house displays

U-I Invests in Ten Stars

UNIVERSAL-INTERNATIONAL has signed ten leading Hollywood stars to make pictures at Universal City before the end of this summer. Between them these stars represent a total investment by the studio of nearly one million dollars.

James Stewart will star in the Technicolor production of William Gulick's novel, "Bend of the Snake," to be filmed in the Snake River country of the American northwest; Frank Sinatra, who has signed an option with the studio on his services for the next three years, will be the star in "Meet Danny Wilson," a modern romantic drama (in which he will sing several new songs) set against New York and Hollywood; Linda Darnell will co-star with U-I's Stephen McNally and Gigi Perreau in "The Lady Pays Off," a light romantic comedy; Dick Powell will appear as a man who returns to the world of the living in order to track down his murderer in "You Never Know," an original comedy-drama by Lou Breslow; Maureen O'Hara will co-star with Jeff Chandler in "Flame of the Desert," an action picture in Technicolor, and set in 16th-century Tunis; Yvonne de Carlo has been re-signed by U-I to make one picture a year at Universal City for the next three years; Macdonald Carey and Alexis Smith will co-star in "The Cave," dramatic Technicolor story of the regeneration of a man who has served 15 years in prison for a boyhood crime; John Lund has been borrowed from Paramount for "Week-end With Father," comedy about a divorced couple who are reunited after their three young children spend a week-end with their father.

Independent FD's trade showing of its British comedy, "The Galloping Major," was extremely well received in Nottingham last week.

On his tour of RKO-Radio branches in connection with the Joe Vegoda 21st birthday drive, drive captain Oscar Barber, with Birmingham branch manager Max Green and RKO salesmen Robertson and Tutill, watches Alf May, general manager of the Rogers Circuit, and Frank Cozens, Grand, Saltley (chairman of the Midland branch of the CEA), signing on the dotted line

BOB WOLFF TOURS THE PROVINCES

BOB WOLFF, managing director of RKO-Radio, left on Tuesday for a visit to RKO's branches in the provinces. He is accompanied on the first stage of his journey by Joe Vegoda, general sales manager, and afterwards by Oscar Barber, assistant general sales manager and drive captain.

Mr. Wolff's itinerary is Leeds, Newcastle and Glasgow, returning through Liverpool, Manchester, Birmingham and Cardiff. At each branch he is addressing a meeting of the territorial sales force, on the Joe Vegoda 21st birthday drive and the product to be distributed.

RKO's plans for the future include the Walt Disney Technicolor production, "Alice in Wonderland," which will be completed in June. The Bette Davis picture, "Payment on Demand," in which she co-stars with Barry Sullivan; the British production, "Circle of Danger," starring Ray Milland; "Mad Wednesday," Harold Lloyd's "comeback" film written and directed by Preston Sturges; Samuel Goldwyn's "Roseanna McCoy," co-starring Farley Granger and Joan Evans; Samuel Goldwyn's "Stronger than Fear," which was filmed under the title of "Edge of Doom" and co-stars Dana Andrews, Farley Granger and Joan Evans; Howard Hughes' "Vendetta," which gives Faith Domergue her first solo starring rôle; and "Tarzan and the Jungle Queen," with Lex Barker, the first of the "Tarzan" series to be filmed in East Africa.

Since January, the company has released "Walk Softly, Stranger," starring Joseph Cotten and Valli; "Where Danger Lives," co-starring Robert Mitchum, Faith Domergue and Claude Rains; "The Secret Fury," co-starring Claudette Colbert and Robert Ryan; "Born to be Bad," co-starring Joan Fontaine, Robert Ryan and Zachary Scott; "The Hunchback of Notre Dame," with Charles Laughton and Maureen O'Hara; Samuel Goldwyn's "Our Very Own," co-starring Ann Blyth, Farley Granger and Joan Evans; and "Gambling House," co-starring Victor Mature, Terry Moore and William Bendix.

On May 14 comes Walt Disney's "Cinderella," which is expected to be one of the box-office hits of the year.

NEW "TARZAN" IN RKO TRADE SHOWS

THREE films will be trade shown by RKO at Studio One, Oxford Street, W.1, next week. All three are timed to start at 10.30 a.m.

The first "Tarzan" film to be made in British East Africa, "Tarzan and the Jungle Queen," which stars Lex Barker, is to be shown on Tuesday, April 24. The story deals with efforts to sell stolen Government firearms and to kill Tarzan and his mate, Virginia Huston. The supporting cast is headed by George Macready, Dorothy Dandridge and Frederick O'Neal.

"Payment on Demand" gives Bette Davis, fresh from her hit in "All About Eve," a further dramatic chance. It can be seen on Thursday, April 26. Her co-star is Barry Sullivan, and the cast includes Jane Cowl, Kent Taylor, Betty Lynn, John Sutton and Frances Dee. The story is of a marriage wrecked by a woman's ruthless management of her husband's career.

A love triangle with a novel twist is "The Company She Keeps." Lizabeth Scott, Jane Greer and Dennis O'Keefe are the stars. It is scheduled for viewing on Friday, April 27, and is about a girl on parole from a State prison who cannot marry without the permission of her parole officer and of the parole board.

Archway Feature at Cameo-Polytechnic

Archway's "The Mill on the River" will start a season at the Cameo-Polytechnic, Regent Street, W.1, on May 1. This corrects a statement in our issue last week that this kinema would show Films de France's "The Cupboard Was Bare" ("L'Armoire Volante") at the end of April. "The Mill on the River" stars Carla del Poggio and Jacques Sernas.

More FUNNY
than 'Dear Ruth' + 'Dear Wife'
from the same wonderful gang!
with that
Dear Brat
who'll set the whole country talking and laughing!
STARRING
MONA FREEMAN · BILLY DeWOLFE
EDWARD ARNOLD · LYLE BETTGER
with MARY PHILIPS · NATALIE WOOD
PRODUCED BY MEL EPSTEIN
DIRECTED BY WILLIAM A. SEITER
WRITTEN FOR THE SCREEN BY DEVERY FREEMAN

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THE FILM THAT BROKE 5 YEARS' RECORD AT LONDON PAVILION

DISTRIBUTED BY UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM	SCALA	May 2	10.30 a.m.	**LIVERPOOL**	FUTURIST	April 24	10.30 a.m.
CARDIFF	PARK HALL	May 8	10.45 a.m.	**MANCHESTER**	Oxford St. P.H.	May 4	10.45 a.m.
LEEDS	TATLER	April 24	10.45 a.m.	**NEWCASTLE**	ESSOLDO	April 27	10.30 a.m.
SHEFFIELD	HIPPODROME	April 27	10.30 a.m.	**GLASGOW**	LA SCALA	April 20	10.45 a.m.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Case of the Missing Scene, The (GFD)—British.	47 min. (U)	——	Artless junior adventure comedy drama, staged on the Norfolk marshes. Treatment and presentation adequate.	Acceptable "kids' club" offering (CC).
Dear Brat ... ... (Paramount)—U.S.	81 min. (U)	Mona Freeman, ... Billy De Wolfe, Edward Arnold.	Domestic comedy drama, follow-up of "Dear Ruth" and "Dear Wife" Story hinges on rehabilitation of criminals, but humour artless.	Acceptable series "double bill" (CC).
Drole de Drame ... (Film Traders)—French.	97 min. (A)	Louis Jouvet, ... Michel Simon, Francoise Rosay.	Amusing and extremely well acted comedy of a writer of detective fiction who finds himself accused of the murder of his wife who is actually alive.	Very good advanced hall booking (NC).
Far Frontier, The ... (Republic)—U.S.	67 min. (U)	Roy Rogers, ... Gail Davis, Andy Devine.	Outdoor musical comedy melodrama staged against impressive scenery. Story new and actiõnful, light relief popular, numbers tuneful, star good, climax hectic.	Capital Roy Rogers' western (CC).
Follow the Sun ... ... (20th Century-Fox)—U.S.	93 min. (U)	Glenn Ford, ... Anne Baxter, Dennis O'Keefe.	Warm and refreshing biographical comedy drama based on the life of Ben Hogan, the brilliant but crowd-shy American golf champion. Story human, characterisation very good, comedy relief apt and tournament sequences thrilling.	Very good general booking and potential box-office turn-up (CC).
*Keep Moving ... ... (H & S)—British.	34 min. (U)	Commentary by ... Neal Arden.	Interest featurette embracing England's essential services and the water supply in particular.	Useful British quota (CC).
*Myrte and the Demons (H & S)—British.	72 min. (A)	Myrte, ... Marjory Weem, John Moore.	Woodland fantasy with a macabre fringe about a little girl who is assailed by forest demons, but melts their hearts with her innocence.	Ticklish booking, anyway for the general run of halls (C).
*Tales of Two Cities ... (New Realm)—British.	36 min. (U)	Commentators: ... Richard Dimbleby, Stephen Jack.	Intriguing and unusual interest offering comparing the two capitals, London and Paris. Editing and photography good and commentary fluent.	Good pocket quota (CC).
Teresa ... ... (MGM)—U.S.	102 min. (A)	Pier Angeli, ... John Ericson, Patricia Collinge.	Romantic melodrama pivoting on the marriage of an eighteen-year-old Italian girl and a neurotic, mother dominated G.I., living in a New York tenement. Story of contrasts intelligently told and Pier Angeli's debut impressive.	Very good popular and better class hall booking (NC).
*Trek to Mashomba, The (GFD)—British.	56 min. (U)	——	Potted spectacle dealing with life in the Transvaal in the roaring 'nineties. Action exuberant, sentiment lofty and skirmishes with natives realistic.	Good juvenile offering (CC).
Unwanted Women ... (London Films)—Italian.	97 min. (X)	Simone Simon, ... Valentina Cortese, Vivi Gioi, Francoise Rosay.	Sordid but wholly realistic story of displaced women in an internment camp after the war.	Very good specialised hall, strong meat for ordinary (NC).
You're in the Navy Now (20th Century-Fox)—U.S.	92 min. (U)	Gary Cooper, ... Jane Greer, Eddie Albert.	Seafaring comedy drama, made apparently with the full co-operation of the U.S Admiralty. Story of adventures and misadventures slightly over-staged and played, but most laughs popular.	Average light booking (CC).
REISSUES				
*Hey ! Hey ! USA ... (GFD)—British.	76 min. (U)	Will Hay, ... Edgar Kennedy, Tommy Bupp.	Slaphappy gangster comedy burlesque, originally reviewed in "Kine," September 29, 1938.	Worthwhile support (CC).
Last Days of Pompeii, The (RKO-Radio)—U.S.	95 min. (A)	Preston Foster, ... Basil Rathbone, Dorothy Wilson.	Period spectacle, lightly based on history. First reviewed in "Kine," November 7, 1935.	Good support for all classes (C).
She ... ... (RKO-Radio)—U.S.	94 min. (A)	Helen Gahagan, ... Randolph Scott, Helen Mack.	Romantic adventure drama, adapted from Rider Haggard's evergreen story. Reviewed in "Kine," August 29, 1935.	Handy star "second" (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture.

Reviews for Showmen: *Edited by Josh Billings*

TERESA

M.G.M. American (A). Directed by Fred Zinnemann. Featuring Pier Angeli, John Ericson and Patricia Collinge. 9,100 feet approx. Release not fixed.

ROMANTIC melodrama pivoting on the marriage of an eighteen-year-old Italian girl and a neurotic, mother-dominated GI. Its story, told in retrospect, opens in a war-scarred village and reaches its climax amidst the ugly tenements of New York. During the sombre journey the young, immature couple stumble into practically every marital pitfall, but, true to tradition, survive. Both Pier Angeli, shy, ingratiating daughter of an Italian professional man, and John Ericson are newcomers, but, although the girl is the more promising of the pair, the two succeed in bringing conviction to its slightly uneven, though deeply moving, tale and conventional ending. Intelligent, human and down to earth, it combines tremendous feminine appeal with the integrity and the perception of "The Search." Very good popular and better class hall booking.

Story.—Philip Quas, son of a possessive mother and an idle, apologetic father, owners of sordid down-town apartments needs someone to look up to, but fails to find a hero. He continues to suffer from his inferiority com-

REVIEWS—continued on page 22

REVIEWS—continued from page 21

plex while serving in war-time Italy, but, nevertheless, plucks up sufficient courage to marry Teresa, a young village girl. He returns to the States alone and is afraid to tell his mother of his marriage. Eventually, she discovers and Teresa joins Philip, who is unable to get a job. When Teresa learns that she is pregnant, she wants Philip to make a home for her, but he refuses to let go of his mother's apron-strings. Husband and wife part, but during the separation, Philip, who finally secures a position, sees himself and his mother in a true light. On hearing that Teresa has given birth to a son, Philip rushes to her and he and Teresa resolve to start life anew.

Production. — Hasty marriages between young people of opposite camps and sections of society have provided the theme of many films, but few have treated the problem with greater care and feeling than "Teresa." The heroine and hero, naturally played by Pier Angeli and John Ericson, win much sympathy in their struggle against circumstances and their own inhibitions and, at the same time, establish steady emotional continuity. The Italian backgrounds are most impressive and give effective contrast to the sombre, yet penetrating, low life kaleidoscope. At once idyll and masterly psychological and sociological melodrama, it offers the earnest picturegoer something to get his or her teeth into.

Points of Appeal.—New, poignant and lofty slant to ageless boy-meets-girl tale, impressive début of Pier Angeli, good supporting characterisation, artistic and showmanlike direction, powerful woman's angle and provocative title.

FOLLOW THE SUN

20th Century-Fox. American (U). Directed by Sidney Lanfield. Featuring Glenn Ford, Anne Baxter and Dennis O'Keefe. 8,395 feet. Release not fixed.

WARM and refreshing biographical comedy drama. Based on the life of Ben Hogan, the brilliant but crowd-shy American golf champion, who staged a spectacular come-back after being grievously injured in a car crash, it is always within putting distance of the course, but human and domestic sentiment is so genuinely expressed by the co-stars and the light relief so appropriate that it is not necessary to be a follower of the royal and ancient game to get the best out of the film. The women will enjoy it as much as the men. Very good general booking, and potential box-office turn-up.

Story.—Ben Hogan, son of humble folk, decides to make golf his profession. Valerie, the girl next door, supports him and the two eventually wed. With only fourteen hundred dollars in his pocket, Ben sets out with Valerie to compete in major championships and follow the sun. Chuck Williams, a breezy, hard-drinking professional, takes Ben under his wing, but Ben and Valerie's bank balance is in the red before Ben starts to make the grade. He wins many tournaments and defeats Chuck, now married, in circumstances that nearly cause a rift between the two families, but somehow fails to become a favourite with the crowd or the Press. At the height of his fame, he is badly injured in a car crash, but slowly recovers. He thaws out while on his sick bed and receives a terrific ovation when he returns to competitive golf.

Production.—The picture is not just hero worship, it's good human stuff put over with sincerity and showmanship against exhilarating golfing backgrounds. The tournament scenes are really exciting and blend perfectly with compelling marital byplay, naturally portrayed by Anne Baxter and Glenn Ford, who, by the way, is very nearly as good a golfer as he is an actor, while the happy ending is endorsed by facts. Ingratiating and down to earth, it not only touches the heart and tickles the ribs, but converts its audiences into golf fans. Few sporting biographies have survived such an exacting test. Make no mistake, "Follow the Sun" will finish up in the big money.

Points of Appeal.—Good story, wholesome and exciting atmosphere, subtle feminine angle and popular stars.

YOU'RE IN THE NAVY NOW

20th Century-Fox. American (U). Directed by Henry Hathaway. Featuring Gary Cooper, Jane Greer and Eddie Albert. 8,345 feet. Release not fixed.

SEAFARING comedy drama made apparently with the full co-operation of the U.S Admiralty. It deals with the adventures and misadventures, mostly the latter, of the temporary officer skipper of a war-time experimental submarine chaser and his equally inexperienced crew, and ends with unabashed slapstick. Gary Cooper gets the most out of the cracks at the brass-hats and bureaucracy by playing straight, and both the supporting cast and the staging are first class, but, despite prodigious teamwork and presentation, the basic joke, no longer apt, wears a little thin. Star values are easily its strongest selling angle. Average light booking.

Story.—John Harkness, an officer in America's "wavy navy," is put in command of S.S. Teakettle, a submarine chaser fitted with a steam turbine instead of a diesel engine. Larrabee, the boatswain, is an old-timer, but the rest of Harkness's officers and crew are, like him, rookies. Harkness is ordered to test the possibilities of the new engine, but everything goes wrong. Harkness, whose sympathetic wife, Ellie, is secretary to the base commander, does his best to sustain his own and his men's morale, but finds it hard. In the final experimental run, Teakettle goes berserk with the admiral aboard, but Harkness and his lads, nevertheless, receive official commendation for trying. The Teakettle is then re-equipped and Harkness and his boys go to war in earnest. Proud but tearful, Ellie waves them goodbye.

Production.—The picture gives a pat on the back to the landlubbers who turned seamen during the war and frequently beat the regulars at their own game, but sentiment is so frequently swamped by extravagant fooling—the scenes of the submarine chaser tearing wildly through crowded docks and harbours are staged on an epic scale—that feminine appeal is sacrificed and balance disturbed. Its fabulous absurdities should, however, go down with the masses.

Points of Appeal.—Promising title, large scale slapstick, and Gary Cooper.

THE FAR FRONTIER

Republic. American (U). Directed by William Witney. Featuring Roy Rogers, Gail Davis and Andy Devine. 6,030 feet. Release: Not fixed.

OUTDOOR musical comedy melodrama, staged against impressive scenery. Its story, hinging on Roy Rogers' desperate battle with a murderous smuggling ring, carries quite a punch, yet allows its audience ample time to savour popular vocal, romantic and slapstick asides. The climax is not lacking in showmanship, either. Definitely a lively addition to the Rogers' repertoire. Capital star western.

Story.—Willie Newcomb, a crook masquerading as a solid citizen, and Bart Carrol, a thug, make easy money by smuggling escaped convicts across the Mexican border in oil drums. Patrolman Tom Sharper, son of a ranch owner, becomes suspicious, but when he tries to hold up a truck containing human cargo, he is knocked out and left for dead. After Tom is reported missing, Roy Rogers, the singing cowboy, starts investigating, but he, Tom, who is suffering from amnesia, and Sue Hathaway, a pretty nurse, have quite a time before the rogues are brought to heel and arraigned for a number of vicious killings.

Production.—The picture, a refreshing and forthright change from conventional horse-opera, does its racket-busting in agreeable surroundings and effectively interleaves mayhem and murder with pleasing, romantic sentiment, jolly slapstick and ear-tickling melodies. Roy Rogers and his horse, Trigger, do their stuff, and there are no flies on the supporting cast. Fine scenery provides the finishing touch.

Points of Appeal.—Crowded, actionful plot, versatile teamwork, realistic gunplay, good setting and tunes, and Roy Rogers.

DEAR BRAT

Paramount. American (U). Directed by William A. Seiter. Featuring Mona Freeman, Billy De Wolfe and Edward Arnold. 7,361 feet. Release not fixed.

DOMESTIC comedy, a follow-up of "Dear Ruth" and "Dear Wife." Like its predecessors, it centres on a precocious teenager, daughter of a highly respected senator, but, although the rehabilitation of criminals is its theme, it never strays far from the family circle. More suitable for the family than the carriage trade, it should, nevertheless, raise a laugh in most halls. After all, its jokes are evergreen and most of its characters old friends. Acceptable series "double bill."

Story.—Miriam, daughter of Senator Wilkins, formerly a judge, gets her father appointed president of her college society for the rehabilitation of crooks, without his knowledge, and then engages Harry Baxter, a paroled convict, originally sentenced by the senator, as the Wilkins' gardener. The senator and his wife are all for dismissing Baxter, but Miriam compels them to change their mind. Meanwhile, Miriam's married sister, Ruth, parks her twins on her parents. Albert, the Wilkins' stuffy friend, thinks Baxter is going to kidnap the babes and starts a panic. Other extravagant complications pile up, but finally things are cleared up in the local police station; but, by the time the Wilkins get home, Miriam is at it again.

Production.—The picture has a good family background and Mona Freeman never muffs her lines—and she's got plenty—as Miriam. Edward Arnold, Mary Philips and Billy De Wolfe also have their moments and contribute to good atmosphere, but every one of the cast is compelled to talk rather than act. After a time the dialogue becomes a bit of a strain, but, happily, the kidnapping scare peps up the climax. The film ends in good style, even though it hardly leaves its audience wanting more.

Points of Appeal.—Clean humour, cast and series values.

TALES OF TWO CITIES

New Realm. British (U). Directed by Oscar Burn. Commentary by Richard Dimbleby and Stephen Jack. 3,250 feet. Release not fixed.

INTRIGUING and unusual interest offering. It compares the highlights of London with those of Paris and accompanies its comprehensive itineraries with smooth and informative commentary, spoken by Richard Dimbleby and Stephen Jack. Guidebook and novelty featurette in one, it can be safely employed as a fill-up. Good pocket quota.

Production.—We've seen many "shorts" of London and of Paris, but this is the first to measure one great capital against the other. Richard Dimbleby speaks for London and Stephen Jack, who, by the way, is quite a mimic, is the mouthpiece for Paris; when Dimbleby praises St. Paul's, Jack immediately puts in a good word for Notre Dame, and so the comparisons, which include even metropolitan racecourses, go on until night falls. As informative as it is entertaining, its thirty odd minutes pass in an agreeable flash.

Points of Appeal.—Novel subject, skilful treatment, Richard Dimbleby and quota ticket.

MYRTE AND THE DEMONS

H and S. British (A). Directed by Paul Schreiber. Featuring Myrte, Marjory Weem and John Moore. 6,600 feet. Release not fixed.

WOODLAND fantasy, with a macabre fringe. It's about a trusting little girl who strays from the sunshine into the darkness of a dense forest and is assailed by demons, but eventually melts their hearts with her innocence. A kind of "Wizard of

REVIEWS—continued on page 27

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TRADE SHOWS

BIRMINGHAM - FORUM - MAY 1st - 10.30 a.m.
CARDIFF - OLYMPIA - MAY 4th - 10.30 a.m.
GLASGOW - REGAL - MAY 4th - 10.30 a.m.
LEEDS - RITZ - MAY 3rd - 10.30 a.m.
LIVERPOOL - FORUM - MAY 8th - 10.30 a.m.
MANCHESTER - OXFORD STREET - MAY 8th - 10.45 a.m.
NEWCASTLE - HAYMARKET - MAY 9th - 10.30 a.m.
SHEFFIELD - THE PALACE, UNION STREET - MAY 1st - 10.40 a.m.

Laughter in Paradise

THE GREATEST ARRAY OF RADIO and VAUDEVILLE STARS EVER ASSEMBLED IN ONE FILM

Mark it up!

"PENNY POINTS to PARADISE"

7 DRAWS FOR BIG BOX-OFFICE DIVIDENDS!

HARRY SECOMBE (Welsh Rarebit)	X
ALFRED MARKS (Starlight Hour)	X
PETER SELLERS (Ray's a Laugh)	X
BILL KERR (Variety Bandbox)	X
FREDDIE FRINTON (Variety and Radio)	X
PADDY O'NEIL (Starlight Hour)	X
SPIKE MILLIGAN (Music Hall, Radio Comedian, Scriptwriter)	X

Also Introducing . . . .
FELIX MENDELSSOHN AND HIS HAWAIIAN SERENADERS

"PENNY POINTS to PARADISE" "U"

ADELPHI FILMS LTD.

THE ROLLICKING AND AMUSING ADVENTURES OF A FOOTBALL POOLS WINNER

NEW FACES! NEW GAGS! NEW ENTERTAINMENT!

TRADE SHOW STUDIO ONE OXFORD STREET, W.1 WEDNESDAY APRIL 25th at 10.45 a.m.

THE GREATEST ARRAY OF RADIO and VAUDEVILLE STARS EVER ASSEMBLED IN ONE FILM

Mark it up!

"PENNY POINTS to PARADISE"

7 DRAWS FOR BIG BOX-OFFICE DIVIDENDS!

HARRY SECOMBE	(Welsh Rarebit)	X
ALFRED MARKS	(Starlight Hour)	X
PETER SELLERS	(Ray's a Laugh)	X
BILL KERR	(Variety Bandbox)	X
FREDDIE FRINTON	(Variety and Radio)	X
PADDY O'NEIL	(Starlight Hour)	X
SPIKE MILLIGAN	(Music Hall, Radio Comedian, Script writer)	X

Also Introducing . . . .
FELIX MENDELSSOHN AND HIS HAWAIIAN SERENADE

"PENNY POINTS to PARADISE"

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ADELPHI FILMS LTD.

THE ROLLICKING AND AMUSING ADVENTURES OF A FOOTBALL POOLS WINNER

NEW FACES! NEW GAGS! NEW ENTERTAINMENT!

TRADE SHOW — STUDIO ONE, OXFORD STREET, W.1 — WEDNESDAY APRIL 25th — at 10.45 a.m.

REVIEWS—*continued from page 22*

Oz," it has good scenic qualities and impressive musical accompaniment, provided by the London Symphony Orchestra, but is too vague and long-winded for the "ninepennies." Its salvation lies in drastic cutting, and the substitution of a "U" certificate for the "A." Ticklish booking, anyway, for the general run of halls.

Production.—The picture is a sincere and in many ways courageous attempt to translate a fairy story, complete with stock good and bad characters, into screen terms, but it labours its point. The scenes in which the heroine displays alarm at the prospects of puppies being made into a stew for a knavish king and luckily prevents a rabbit from being liquidated not only lengthen its footage without strengthening its entertainment, but result in an "A" certificate, which puts it out of bounds to kiddies. The scenery and photography are effective and so is the music, but the trimmings, like its grisly incidents, overload a simple plot. It can, however, be put into shape, and we suggest the remedy—scissors.

Points of Appeal.—Music, sylvan backgrounds and quota ticket.

THE TREK TO MASHOMBA

General FD. British (U). Directed by Vernon Sewell. 5,500 feet. Release not fixed.

POTTED spectacle dealing with life in the Transvaal in the roaring 'nineties. Its dialogue is a bit old school tie, but realistic skirmishes with fearsome-looking native warriors provide quite a few thrills. Staging authentic. "Boys' Own Paper" made by GB Instructional, it suits its purpose. Good juvenile offering.

Production.—The picture opens with an unsuccessful English prospector and his family joining a trek to fresh pastures. Two unscrupulous miners are responsible for the prospector's failure and stir up trouble with the natives, but when it comes to a showdown they display the right spirit. They sacrifice their own lives rather than see other white people massacred. The forays are more convincing than the acting, but the pocket "King Solomon's Mines" scores on balance.

Points of Appeal.—Colourful action, lofty sentiment and good scenery.

THE CASE OF THE MISSING SCENE

General FD. British (U). Directed by Don Chaffey. 4,258 feet. Release not fixed.

ARTLESS adventure comedy drama, set on the Norfolk marshes. Made by GB Instructional, it mainly concerns a couple of youngsters who become interested in a film unit and enable its members to outwit a spiv and secure intimate close-ups of bird life. The acting of the adult and juvenile players is a little forced, but its disarming "it's all in fun" approach should win the approval of fourth-formers. Acceptable "kids' club" offering.

Production.—The picture introduces a spiv poacher, his clumsy assistant, two youngsters, a boy and a girl, and a cameraman and his lad, and then gives them their heads on the marshes. The exchanges provide cues for unusual "shots" of the bittern, and the whole tots up to lively "sugar-coated" natural-history lesson.

Points of Appeal.—Interest value and clean entertainment.

KEEP MOVING

U. and S. British (U). Directed by Luke Neal. Commentary by Neal Arden. 3,100 feet. Release not fixed.

NOVELTY featurette, embracing England's essential services. The opening "shots" deal somewhat sketchily with railways, and the last reel is no less cursory in its approach to coal, gas and electricity, but the rest contains an interesting history and survey of the nation's "waterworks." Crowded miscellany, it'll get by in most halls. Useful British quota.

Production.—The picture, or rather its sponsors, have bitten off a little more than they can chew, but at least it manages to give a full account of the work of the Metropolitan Water Board. The build-up of these sequences is smooth and even the toper will be able to eye a glass of H_2O without apprehension. The rest of the film is more hurried, but Neal Arden's commentary is easy and helps to iron out creases and preserve continuity. There is no lack of variety.

Points of Appeal.—Good "copy" and quota ticket.

UNWANTED WOMEN

London Films. Italian (X). Directed by Geza Radvanyi. Featuring Simone Simon, Valentina Cortese, Vivi Gioi and Francoise Rosay. 9,000 feet. Italian dialogue. English sub-titles. Release not fixed.

SORDID but compellingly realistic drama of women without names and without papers stranded after the war, in a strictly-guarded camp near Trieste. It is doubtful if one can class this as entertainment, but it is certainly a moving indictment of a state of affairs brought about by man's cruelty to man and, as such, is worthy of commendation. General audiences would find, one thinks, the tension almost too much to bear; but, for specialised audiences, knowing what to expect, it should prove an experience in the semi-documentary vein.

Story.—This is not so much one story as the stories of two or three of the unfortunate women whose countries do not want them. Women who have no papers, no permission to work and, in consequence, nowhere to go except to what is practically an international prison compound. It deals with a woman whose "idealist" husband has been shot, who is about to have a baby and longs to escape before its birth: with a loose-living French girl who tries to help her; and with a girl who has been driven mad after having been sent to a front-line German brothel during the war. It shows, too, how the pregnant woman dies in childbirth, and how the Nazi who had driven the other mad is found in the camp and poisoned by the other inmates. Not a pretty story, but one which gives food for thought.

Production.—The grim tragedy is excellently directed and the acting is extremely good. As the loose French girl, Simone Simon is outstanding, as is Valentina Cortese as the unfortunate woman who dies in childbirth. Incidentally, this sequence is one that perhaps oversteps the bounds of dramatic licence. There are some comedy touches which serve to heighten the tragedy as a whole. An attempted prison break by the women, while trying to help one of their community to escape, pulls no punches; but one wonders whether this journey into such degrading depths was really necessary.

Points of Appeal.—Brilliant acting and a glimpse into a section of the life of those whom the world forgot.—L. C.

DROLE DE DRAME

Film Traders. French (A). Directed by Marcel Carne. Featuring Louis Jouvet, Michel Simon and Francoise Rosay. 8,730 feet. French dialogue, English sub-titles. Release not fixed.

AN English comedy by Storer Clouston, who wrote that classic, "The Lunatic at Large," has been made in France—and perhaps it is all the funnier for that, because, while the settings and characters are supposed to be English, they are completely and entirely Gallic in effect. It is a complicated affair, dealing with the writer of lurid detective fiction, who gets accused of the murder of his wife, who is actually very much alive and kicking. The twists and turns of the story, which also has romantic side-issues, will keep any audience thoroughly amused.

Story.—It is impossible to go into the intricacies of the plot in so short a space. Briefly, Irwin Molyneux, a mild man, studies botany but, under the pseudonym of Chapel, writes lurid murder stories which come primarily from the inventiveness of a young milkman who is in love with his charming secretary, who passes them on to her employer. Chapel is denounced by Molyneux's cousin, the Bishop of Beckford—the Bishop, of course, being ignorant of his relation's authorship. To make matters worse, Chapel is denounced by a murderer, who claims that his books had driven him to crime. All this leads to the disappearance of Mr. and Mrs. Molyneux, and eventually, to the belief that the husband had poisoned his wife. Even the Bishop gets involved as a potential killer, until affairs are straightened out.

Production.—This complicated farce is most ingeniously handled, but it owes most of its success to the acting of a very distinguished French cast.

Points of Appeal.—Stars and out-of-the-rut farce with a laugh in every line.—L. C.

Reissues

THE NEW ADVENTURES OF TARZAN

New Realm. American (U). Directed by Edward Kull and W. F. McGough. Featuring Bruce Bennett, Ula Holt and Frank Baker. 6,050 feet. Release not fixed.

JUNGLE melodrama, first reviewed in KINE. August 1, 1935, dealing with the jungle man's adventures with two opposing parties in search of fabulous treasure. According to our original review, the athletic prowess of the star, the fights with wild animals and hostile natives, are enough to satisfy industrial and juvenile element. Originally distributed by Wardour.

Points of Appeal.—Conventional jungle thrills and backgrounds, popularity of series.

HEY! HEY! USA

GFD. British (U). Directed by Marcel Varnel. Featuring Will Hay, Edgar Kennedy and Tommy Bupp. 6,871 feet. Release date April 16.

SLAPHAPPY gangster comedy burlesque in which Will Hay and Edgar Kennedy form an irresistible Anglo-American team as a shanghaied dockside porter, mistaken for a gangster and a not-too-bright gangster's stooge. According to the original KINE. review (September 29, 1938), the action is snappy and the development is studded with bright gags.

Points of Appeal.—Riotous plot, good teamwork, title and stars.

SHE

RKO-Radio. American (A). Directed by Irving Pichel and Lansing C. Holden. Featuring Helen Gahagan, Randolph Scott and Helen Mack. 8,523 feet. Release not fixed.

ROMANTIC adventure drama, adapted from Rider Haggard's evergreen romance. The story, which has been slightly altered to accommodate an American hero, concerns the adventures of a party in search of an "eternal flame" which will give man immortality. First reviewed in KINE. August 29, 1935, the plot reads more convincingly than it screens, and picturisation makes it appear a little old-fashioned.

Points of Appeal.—Story, superlative stagecraft, dramatic moments and good cast.

THE LAST DAYS OF POMPEII

RKO-Radio. American (A). Directed by Ernest Schoedsack. Featuring Preston Foster, Basil Rathbone and Dorothy Wilson. 8,589 feet. Release not fixed.

ONE of those brilliant period spectacles, which borrows its title from Lord Lytton and its moral from the hard school of experience, this monumental screen parable concerns the adventures of a blacksmith who achieves fame as a gladiator, but sacrifices all for his adopted son and a slave girl during the eruption of Vesuvius. It is Hollywood's own conception of history, but the moral and thrills did, and should still, measure up to box-office standard. Originally reviewed in KINE. November 7, 1935.

Points of Appeal.—Spectacle, big cast, moving simplicity, dramatic moments, cast and title.

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

So Mr. Gaitskell has said his piece and thrown the whole Industry into a lather of protest. And rightly so.

★ ★ ★ ★

There's none of us who doesn't earnestly believe that the increased Entertainments Tax is an instance of vicious discrimination against us and—to put it mildly—utterly unjust. Every manager in the country will shortly be asked to enlist in an Anti-Tax Crusade. The Industry's Leaders plan that the public—our paying customers—be told bluntly and plainly how much of their admission money goes directly to the Exchequer under the swingeing lash of this Tax.

★ ★ ★ ★

That's not a matter of politics. It's our plain duty to the patrons.

★ ★ ★ ★

But all the same, isn't it up to us Other Ranks in the business to keep an even keel? Our legislators have already engaged in top level parleys in Whitehall. The Show—in that hackneyed but honoured phrase—must go on.

★ ★ ★ ★

It's up to us to give the customers Better and Bigger Service.

★ ★ ★ ★

And there's No Business in No Business.

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Or what do *You* think?

★ ★ ★ ★

These fortnightly chats of ours are bearing fruit . . . .

There's zestful RICHARD SIMCOX, for example, at the Ritz, Bradford. He runs a weekly pow-wow with his theatre staff. Projectionist BERNARD FARLEY came through with a humdinger of a suggestion. "Lets have them read while they wait" said Farley. The Ritz stands in a well-lit road. Patrons help by leaving magazines at the theatre. Two of the town's largest booksellers want to help. Just another phase of the Simcox Service.

Manager G. A. BOCKING—the County, Oakham—thinks of his Audience of the Future. He runs discussion groups among the Scouts of his neighbourhood. Scoutmasters encourage the boys to attend the Cinema regularly. They pick the Film of the Month and under Bocking's tutelage proceed to debate its merits—or otherwise. Some of the criticisms the Scouts make are shattering. But they're all stimulating.

W. WATSON of Bilston's Odeon is running a contest in the town's Art School for the best lettered display of "Let's Go To The Pictures." It not only provokes interest in the Industry, he says. But Watson himself learns a thing or two about display material.

Projectionist HUDDART—Picturedrome, Lancaster—wants theatres to instal loud-speakers under their main canopies and relay teaser excerpts from their Picture of the Week to the chance passer-by. That's worth thinking about.

Any more talking points? Send them to RALPH BROMHEAD, B.B.D's Director of Administration, 33, Bruton Street, London, W.1.

★ ★ ★ ★

The lance-jacks of our business—assistant managers and trainees—can help. They are young and they have new ideas. D. J. Goodlatte—A.B.C.'s managing director—lately held a conference of his London Region under-managers. Mr. Goodlatte tells us that he was amazed with the initiative and new approach of his young men. He proposes holding similar conferences throughout the country.

B.B.D. also wants to hear from the Industry's new entrants. The more the merrier . . . . . .

FOOTNOTE . . . EDGAR MITCHELL claims to be the first Manager in the country to use our slogan "Let's Go To The Pictures". That, says Mitchell, was on his Theatre's housefront—Majestic, Leeds—4th October, 1950.

Is this a record?

MEET YOU AGAIN—B.B.D.

Aavt.

Variety Club Sponsors 'Happy Go Lovely'

BOURNEMOUTH PREMIERE

THE world charity première of "Happy Go Lovely" (Associated British-Pathe), produced by Marcel Hellman, which will be held at ABC's Westover, Bournemouth, on Thursday, May 31, will be sponsored by the Variety Club in conjunction with the Bournemouth charity première committee in aid of underprivileged children.

The Bournemouth committee, which was formed last week, is composed of the following Bournemouth personalities: Coun. F. J. McInnes; R. Andrew, editor of the *Bournemouth Echo*; S. Bennett, chief constable; Lt.-Col. A. W. Hackett, treasurer of Victoria Home for Crippled Children; B. G. Haycock, chairman of the Licensing Committee and secretary of Boys' Work Committee; H. W. Ingleton, editor, *Bournemouth Times*; Alderman A. H. Little, Coun. H. P. Mears, president, CEA; Coun. J. H. Turner, W. J. Whitlock, president of Bournemouth Rotary Club; and H. Young, chief reporter, *Bournemouth Echo*.

Also on the committee is D. J. Goodlatte, managing director of ABC, who will represent the Variety Club as property master, and Donald Shave, district manager, will be the ABC representative.

The committee, under the guidance of the Variety Club, has decided that the children will be given holidays and other amenities.

Meanwhile, advance reports indicate that the ABC-Empress Hall nation-wide search to find eight of Britain's most natural "Happy Go Lovely" girls has been successful.

The winners will receive a "run-of-the-show" contract to appear in Claude Langdon's "London Melody" which opens at Empress Hall on May 31.

ABC managers reported that the local Press had been most co-operative and, in some cases, the newspapers have sponsored the search.

Over 900 girls have entered the contest, which is a high figure considering that every aspirant must be at least 5 ft. 6 in. in height.

Continued in next column

The local judging will take place simultaneously in 325 ABC theatres throughout Great Britain this Friday, April 20. The district heats will be held in a designated district theatre on Friday, April 27, when the 20 district winners will be selected.

The all-Britain finals will be held on Friday, May 4, in the Crystal Room of the Empress Club, where a panel will select eight girls from the 20 district winners.

"NO LIGHTING BAN NEXT WINTER"—ROBENS

Coal Stocks Satisfactory

THE Government has no intention of reintroducing the total ban on the use of electricity for advertising and shop-window lighting next winter, according to Alfred Robens, Parliamentary Secretary, Ministry of Fuel and Power.

In a letter to the Electrical Sign Manufacturers' Association, Mr. Robens states:—

"We hope and believe that the production of coal and its stocking will proceed satisfactorily during the coming summer. If this anticipation is realised, and barring some wholly unforeseen eventuality, it is not our intention to ban advertisement lighting again next winter. We feel that restrictions on the use of electricity during peak hours, for advertisement lighting purposes, should suffice to meet our needs."

The Advertisement Lighting (Prohibition) Order, 1951, was repealed on Sunday.

Hemsworth and S.O

An application by the Hemsworth (Yorkshire) Rural Council for the opening of kinemas on Sundays is being resisted. A manifesto signed by 24 Anglican and Roman Catholic priests and Free Church ministers has been issued in protest. A Home Office inquiry into the application is to be heard at South Elmsall on May 9.

At the reception given by GFD at Film House, Wardour Street, for THE BROWNING VERSION, are: Geoffrey Warren, manager, Essoldo, Chelsea; director, Anthony Asquith; Paul Medland, who plays "Wilson" in the film, and producer, Teddy Baird

'FIRST THE GAUMONT-KALEE 21'

First AGAIN with the Best!

And now we are Proud to Present...

CINEMA CINTEL TELEVISION

The Gaumont-Kalee '21' Projection and Sound Equipment can also be seen at the Festival of Britain (South Bank Site)

'Cintel' Large Screen Television is now available to Exhibitors

G.B-KALEE

See this brilliant new British Equipment in the "Telekinema" at the South Bank Exhibition

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World Distributors for Gaumont-Kalee and "Cintel" Large Screen Equipment: G.B-KALEE LTD Mortimer House · 37 41 Mortimer Street · London · W.1

FILM FINANCE CORPORATION REPORT

More Money or Another Crisis—Unless Eady Scheme Greatly Extended

IMPROPER PAYMENT ACCUSATION AGAINST A.C.T

TECHNICIANS are blamed for the "melancholy" fact that there has been no increase in the average screen time shot per day in British studios, in the annual report of the National Film Finance Corporation, published last Thursday. The report emphasises the need for producers to cut their costs still further; and it makes a serious warning that, with £966,574 left for future lending, unless more money is made available, "the Corporation will very soon have to reject most of the applications, irrespective of merit."

The report adds: "That, of course, would provoke another crisis of the kind the Corporation was set up to deal with. It was given five years and £5,000,000 for the accomplishment of its task: the time perhaps correctly gauged, the amount certainly under estimated."

Of 26 first features sponsored by the NFFC which have so far been released, 12 will make a profit. James Lawrie, managing director, told a Press conference that he thought this showed a definite improvement on the production situation a year ago. But, despite increased box-office receipts, producers were not getting adequate returns and the report emphasises that any extension of the Eady scheme in favour of producers would have to be "substantial" to be of real value. The increased cost of rawstock may add £1,000 to every picture made in future.

The financial statement shows that the deficiency to date is £1,375,195 compared with £699,345 a year ago. The £3,000,000 loan to British Lion is due for repayment this year, but Mr. Lawrie told questioners that it was possible that very little would actually be repaid on the date specified. The Corporation has increased from £500,000 to £1,000,000 the provision for loss on the British Lion loan. And a further provision of £500,000 for loss on other loans has been made.

The following is a summary of the report:—

At the start of the year, 115 inquiries were under consideration. Of these, 38 did not materialise, 24 were rejected, 42 were approved, 4 withdrawn after approval and seven are still under consideration. The majority of rejections, 14, was due to unsuitable scripts or subjects.

Costs

Though costs are certainly lower than a few years ago, one cannot be sure that they are still going down. A great deal of extravagance has been eliminated.

It is melancholy that there has been no increase in the average screen time per day—still 1.18 minutes only. The working party on production costs, like the Corporation, attached much importance to this.

The ACT might help to bridge this gap—a little less rigidity in some respects. In one of the Corporation-financed films, an essential part of the unit was called out because the producer refused to take overseas four members of a sound crew for whom there was no work. The union rejected the usual conciliation machinery, but eventually withdrew its claim on condition that the producer contributed £500 to its benevolent fund. The alternative being serious, the Corporation consented to this payment being made; this is not considered a proper use for the Corporation's funds.

There has been a great improvement in budgeting and cost control. The average excess on British Lion pictures has been nearly halved; on the others there is no longer on average an excess.

The 25 non-British Lion first features and co-features approved by the Corporation and begun in 1950/51 were budgeted at nearly £2,250,000; they are likely to come in some £11,000 below this; probably 8, and at most 11, will have exceeded budget.

Pre-production loans totalled about £50,000.

Exclusive Films and Mancunian Film Corporation are not listed; their 1950/51 productions were financed without the Corporation. Exclusive repaid all loans—"a fine small-scale example of the Corporation's main object"—production stepped up and carried entirely by private finance.

The British Lion loan (which revolves and forms part of its working capital), and new loans during the year to 30 other companies, cover 38 films authorised since the last report. Nine are financed through loans to distributors; 29 through loans to producers; two are in both lists.

There were two loans to co-operative and non-profit distributing companies. One was for ACT Films, Ltd.'s first picture, "Green Grow the Rushes," the other to Festival Film Productions for "The Magic Box."

Available funds being near exhaustion, such special treatment will rarely be given.

Such front money as the Corporation put up this year has mostly been for small pictures, for which discountable distribution guarantees are not easily obtained. For one first feature—"No Resting Place"—both front and end money were advanced.

Accounts

The amount owing to the Board of Trade is up by £595,561. Total advances were £1,030,000 in the year, but there were repayments of £434,451

Contingent liabilities are £97,550. These are for limited guarantees of completion; some are joint and several, and the Corporation is not likely to be liable for the full amount. Board of Trade advances, contingent liabilities and portions of approved loans not yet taken up must together not exceed the £6,000,000 to which borrowing from the Board of Trade is limited by statute. £275,292 has not yet been taken up; the margin available for further lending is therefore £966,574.

Repayments

Repayments at £498,028 are beginning to be substantial. Apart from British Lion, they should amount to about £500,000 in the coming year.

The whole British Lion loan of £3,000,000 is due for repayment this year; repayment had to be fixed for the same date as a substantial loan due by British Lion to another creditor; the Corporation loan has priority. British Lion has been asked to submit proposals for dealing with this matter.

Apart from British Lion, expected losses total £343,770; allowance must be made for films not yet shown, and provision is therefore being increased from £250,000 to £500,00.

Interest payable is up by £30,230, as a result of larger borrowings and of the higher rate mentioned in the last report for amounts borrowed since December 31st, 1949. Salaries and wages are up by £5,721, and general expenses by £1,518. The volume of work has naturally increased, especially as the result of the cost control exercised by the budgeting in cost department. The total staff now numbers 16.

Instead of employing outside solicitors, the Corporation's own legal department prepares loan agreements and investigates copyright.

Only "The Happiest Days of Your Life" and "Morning Departure" are certain to recover production cost from the UK alone.

As to second features, the number released is not large, but all are expected to be profitable.

The proportion of profitable films is higher than might have been expected from the general state of the industry; but even with almost half the films making profits total takings are substantially less than total cost; losses on the failures are sometimes heavy.

The Groups

The Pinewood group has started work; one film already on the floor, another due early in April. The holding and management company is called British Film Makers.

The Elstree group will be more elastic in constitution; it will not be fixed in number, but it can cover any and all films jointly financed by ABPC and the Corporation. There may not be a holding and management company.

The third group, known as Group 3, has leased Southall studio, and expects to have its first production on the floor in May.

If there were some increase in producers' receipts the cost control established by the Corporation, and its new methods of finance, should make film production once more an attractive field for the private investor.

In that event the Corporation could do what was originally intended; it could fade out and private investors fade in once more.

In this business, however, commitments have to be made a long time ahead, and all that the Corporation can be sure of now is repayments—perhaps £500,000 per annum for the next year or two. And that means only 10 or 12 first features yearly. Unless, therefore, money is to be made available when present funds are fully invested, the Corporation will very soon have to reject most of the applications, irrespective of merit.

British Lion alone required £3,000,000 instead of the £2,000,000 expected; the extra £1,000,000 provided by Parliament offset that. But nothing was forthcoming to meet the unforeseen virtual collapse of production outside British Lion.

For Corporation fade-out two things are necessary: more income for producers—so that overall operation may be reasonably profitable; more capital to carry through till then—less than before but sufficient to give the Corporation the chance of planning the fulfilment of its task.

And this would not be to make more losses; losses are only inevitable till the deficit on production as a whole is remedied, as it surely ought to be, and soon.

For films financed since March 31, 1950, see facing page.

AT THE STUDIOS

Launder Starts a Satire

ON Monday, Frank Launder, with production manager Leslie Gilliatt and the second unit, went up to Stoke-on-Trent to begin shooting on Frank's "Beauty Queen" film, which has now been satirically renamed "Lady Godiva Rides Again."

The start was made possible by the decision, after over six months' of search, to give the name part to an "unknown" 19-years-old dancer, Pauline Stroud, who was introduced to the Press at the Albany Club, London, last Thursday.

This unit will spend the week in Stoke and Birmingham, and the first unit will then take over at Brighton and later at Folkestone, where the beauty competition scenes will be shot. The picture is due back at Shepperton in the second week of May.

In the meanwhile, Sidney Gilliatt tells me that he hopes to make a start with his Gilbert and Sullivan subject this summer. This will take precedence over "Geordie," which promises to start another long casting search, this time for a young giant who can act.

Frank Launder's units so far appointed are:—Producer/directer, Frank Launder; production manager, Leslie Gilliatt; first assistant director, Percy Hermes; second assistant director, Chris Noble; third assistant director, Fred Slark; continuity, Paddy Arnold; production secretary, Kay Rawlings; lighting cameraman, Wilkie Cooper; camera operator, Denys Coop[e]; focus, Peter Broxup; loader, A. C. Fairweather; clappers, C. Davis; sound mixer, A. Ross; boom, P. Dukelow; sound camera, J. Dooley; sound maint[enance], R. Longstaffe; art director, J. Bato; assistant art director, W. Hutchinson; draughtswoman, Elizabeth Scott; dress designer, Anna Duse; wardrobe master, Jack Dalmayne; wardrobe assistants, Jackie Breed and Violet Murray; make-up assistant, Tom Smith; property master, Frank Burdon; buyer, George Durrante; set dresser, Maurice [illegible]; hairdresser, Bill Griffiths; editor, [illegible] Myers.

Second unit:—first assistant director, John Bremmer; lighting cameraman, Ted Scaife; camera operator, Ted [illegible]; focus, Alf Hicks.

Shading Lighting

An unusual feature of the [illegible]ing of "The Lady With a Lamp," story of Florence Nightingale [illegible] Herbert Wilcox is making [illegible] Shepperton studios, is the [illegible] complete absence of the [illegible] direct arcs, and, indeed, a [illegible] economy in the number of [illegible] used altogether.

This is a style that has come [illegible] be associated with the work [illegible] lighting cameraman Max Gre[illegible] and he has here a subject that [illegible] ideally suited to it. He told K[illegible] studio correspondent Gra[illegible] Clarke: "It is the simplest job [illegible] have ever tackled. I have [illegible] modelled my lighting on the [illegible] black-and-white prints of [illegible] period. Highlights are not needed

except where the composition demands them. The central figures are lit and the background fades away in the corners. It is shading rather than lighting."

Max showed me prints from scenes already shot, and there is no doubt that he has achieved a remarkable period atmosphere.

Herbert was shooting scenes in the hospital at Scutari, and there was some very sudden activity when an owl (lent by the London Zoo) that appears in the story escaped from its cage and had to be recaptured. About a dozen of the "patients" in the hospital do not have to act their injuries; they are actually war-disabled men, one of them being without legs and another blind. Dressings for these "wounded" have more than doubled the duties of the studio nurse, Mrs. A. E. Price.

Another busy member of the unit is set dresser Len Townsend. Among the things that he and his colleagues have found is a period locomotive, with four coaches, that still goes under its own steam. Some of the military equipment, he told me, was far easier; Army blankets, folding woollen beds and slow-combustion stoves have not altered since the Crimea.

Exclusive's Capture

Richard Carlson, who co-starred with Stewart Granger and Deborah Kerr in MGM's "King Solomon's Mines," will be the star of Exclusive's next picture at Down Place, Bray, "Whispering Smith Investigates." Francis Searle will direct.

Another Musical

"It may be very soon," replied producer Marcel Hellman when I asked him whether he was going to make another musical to follow "Happy Go Lovely."

His next project, however, is to be "Treveryan," an adaptation of the novel by Angela du Maurier. It will be in Technicolor and he expects to start towards the end of August. No stars or director have yet been fixed. It will be made in association with ABPC.

Coming Back

Just before he left for America last Wednesday, to attend the première in Washington of his latest film, "I Was an American Spy," U.S producer Dave Diamond told me that he would be back in June, and then expected to continue his negotiations with Associated British for production of his screen version of Jan Struther's novel, "Women in Britain."

While Dave is in America his interests over here are being looked after by Bob Dembar, who has been appointed his associate producer.

"Ivanhoe" Star

Robert Taylor is to star in "Ivanhoe," Technicolor screen version of Sir Walter Scott's classic novel, which MGM has had on the schedule for its Elstree studios since last year.

Other casting includes Deborah Kerr as co-star, Robert Douglas and Finlay Currie.

Richard Thorpe will direct, with Pandro S. Berman producing, and Marguerite Roberts is writing the screen play.

Trying on mountain equipment at ABPC, Elstree, in preparation for Bavarian location work on THE WOMAN'S ANGLE, are: grips, Syd Payne; focus, Tony White; production manager, Gerry Mitchell; loader, Brian West; and camera operator, Norman Warwick

"African Queen"

The two American stars of the Romulus - Horizon production, "African Queen," Humphrey Bogart and Katharine Hepburn, arrived in England last week-end.

Director John Huston, who has been location spotting in Africa with producer Sam Spiegel, was held up by floods on his way home.

"Robin Hood" Date

The Disney-RKO-Radio Technicolor, "Robin Hood," goes before the cameras at Denham on April 30, and Disney is coming here to supervise as he did on "Treasure Island."

First sets are now being built at the studios, while Alex Bryce, who will direct most of the exterior scenes, is touring, with lighting cameraman Geoffrey Unsworth, looking for river and forest locations.

Kenneth Horne Killed

The start of the second day's business of the ACT annual meeting over the week-end was clouded by the news that one of its members, Kenneth Horne, had been killed in a car accident on Saturday evening after leaving the meeting. His name was on the list of nominations for election to the general council, and the meeting unanimously decided to send a message of sympathy to his widow.

At the time of his death, Kenneth Horne, who was 40, was production manager on Nat Bronsten's "Valley of Eagles," at Pinewood. He had previously worked on such films as "Silent Dust," "Give Us This Day," "Obsession," "In Which We Serve," "The Life and Death of Col. Blimp," "The Flemish Farm," "This Happy Breed," "Men of Two Worlds," "Mine Own Executioner" and "Waterfront."

The funeral will take place at Golders Green Crematorium on Friday, April 20, at 3 p.m.

FILMS FINANCED SINCE MARCH 31, 1950

Borrowing Company	Film	Producing Company	Distributor
A. DISTRIBUTING COMPANIES			
British Lion Film Corp., Ltd.			
(i)	THE TALES OF HOFFMANN	Brit. Lion Prod. Assets ...	British Lion
(see Report, para. 12)	CRY THE BELOVED COUNTRY ...	Brit. Lion Prod. Assets ...	British Lion
	INTO THE BLUE	Imperadio Pictures ...	British Lion
	AN OUTCAST OF THE ISLANDS ...	Brit. Lion Prod. Assets ...	British Lion
(ii)	FLESH AND BLOOD	Harefield Productions ...	British Lion
	THE LONG DARK HALL	Five Ocean Film ...	British Lion
Butcher's Film Service, Ltd.	THE SCARLET THREAD	Nettlefold Films	Butcher's
	THERE IS ANOTHER SUN	Nettlefold Films	Butcher's
	MADAME LOUISE	Nettlefold Films	Butcher's
Renown Pictures Corp., Ltd.	TOM BROWN'S SCHOOLDAYS ...	Talisman Films ...	Renown
	OLD MOTHER RILEY'S JUNGLE TREASURE	Oakland Films	Renown
B. PRODUCING COMPANIES			
A.C.T. Films, Ltd.	GREEN GROW THE RUSHES	A.C.T. Films ...	British Lion
Argyle Pictures (London, Ltd.	OFF THE RECORD	Argyle Pictures (London)	Grand National
Byron Film Productions), Ltd.	TAKE ME TO PARIS	Byron Film Prod. ...	ABFD
Byron Productions (1950), Ltd.	WORM'S EYE VIEW	Byron Prod. (1950) ...	ABFD
Colin Lesslie Productions, Ltd.	NO RESTING PLACE	Colin Lesslie Prod. ...	ABFD
Coronado Productions (England), Ltd.	CIRCLE OF DANGER	Coronado Prod. (England)	RKO-Radio
Europa Films, Ltd.	NIGHT WITHOUT STARS	Europa Films ...	GFD
Faro Films, Ltd.	NORWEGIAN SUMMER...	Faro Films	——
Festival Film Productions ...	THE MAGIC BOX	Festival Film Prod. ...	British Lion
Film Traders, Ltd.	MURDER IN THE CATHEDRAL ...	——	Film Traders
Five Ocean Film Co., Ltd. ...	THE LONG DARK HALL	Five Ocean Film ...	British Lion
Harefield Productions, Ltd.	FLESH AND BLOOD	Harefield Productions ...	British Lion
Independent Artists, Ltd. ...	THE DARK MAN	Independent Artists ...	GFD
Javelin Films, Ltd.	THE BROWNING VERSION	Javelin Films	GFD
John Baxter Productions, Ltd.	THE SECOND MATE	John Baxter Prod. ...	ABFD
Monarch Productions, Ltd....	LILLI MARLENE	Monarch Prod.	Monarch
Present-Day Productions, Ltd.	THE CHELSEA STORY	Present-Day Prod. ...	Apex Film Distributors
Present-Day Productions, Ltd.	BLIND MAN'S BLUFF	Present-Day Prod. ...	Apex Film Distributors
S.W.H. (Piccadilly) Productions, Ltd.	CHEER THE BRAVE	S.W.H. (Piccadilly) Prod.	Apex Film Distributors
Telecine Films, Ltd. ...	THE MAN WITH THE TWISTED LIP	Telecine Films	Grand National
Tower Films, Ltd. ...	HOTEL SAHARA	Tower Films	GFD
Transocean Films, Ltd. ...	LAUGHTER IN PARADISE	Transocean Films ...	AB-Pathé
Valiant Films, Ltd.	NEVER TAKE NO FOR AN ANSWER	Constellation Films ...	Independent Film Distrib's
Vic Films, Ltd.	WHITE CORRIDORS	Vic Films	GFD
Zelstro Films, Ltd. ...	HELL IS SOLD OUT	Zelstro Films	Eros Films
C. GROUPS			
British Film Makers, Ltd. ...	SECRET PLAN X 23	Conqueror Films ...	GFD
British Film Makers, Ltd. ...	APPOINTMENT WITH VENUS ...	Action Films, Ltd. ...	GFD
Elstree Group	SUNSET AT MORNING...	"The Mayflower" Pictures Corp.	AB-Pathé
Elstree Group	ANGELS ONE FIVE	Templar Prod.	AB-Pathé

Note.—"Flesh and Blood" and "The Long Dark Hall" appear twice; under A because of British Lion guarantees, and under B because of direct loans.

PROMOTION FOR PHIL KUTNER

General Sales Manager of International FD

DAVID COPLAN, of International FD, has promoted assistant sales manager Phil Kutner to general sales manager.

P. KUTNER

Mr. Kutner entered the industry twenty years ago as Sheffield representative for British Lion. Later he joined Columbia in Birmingham and then went to United Artists for nine years, firstly as representative on the West of England territory, and then as branch manager in Birmingham for five years. From United Artists he joined Eros as London branch manager, and in January, 1950, became London branch manager of International, and subsequently assistant sales manager.

Leonard Urry continues as assistant managing director.

Adelphi's Foreign Fantasy

Adelphi Films has acquired the United Kingdom distribution of "Palle Alone in the World," a fantasy which conveys the spoken thoughts of a boy, played by Lars Henning-Jensen.

Jean Kent was introduced to managers of CMA District No. 7, West of Scotland, before the Glasgow premiere of THE BROWNING VERSION. Left to right: G. J. Pain, Gaumont, Glasgow; R. A. Wood, Odeon, Scotstoun; W. G. Biggs, Picture House, Coatbridge; W. Ingram, Cinema, Wishaw; D. McPhail, Tivoli, Partick; Lily Watt, Odeon, Coatbridge; R. Wood, Odeon, Hamilton; J. Harvey, New Cinerama, Glasgow; W. T. Donkin, Gaumont, Hamilton; Jean Kent; J. Service, Gaumont, Ayr; D. G. Roberts, Gaumont, Anniesland; F. Hughes, Odeon, Motherwell; C. A. Tooth, Odeon, Shettleston; A. Simpson, Pavilion, Airdrie; O. Monaghan, Capitol, Ibrox; R. W. P. Matthews, Parade, Dennistoun; W. Gibson, Paragon, Gorbals; N. D. Martin, Picture House, Bellshill

The Week in Scotland

Cinema Club Welcomes Star • Golf Match Postponed • Cranston's Deal

NEARLY 100 members and friends attended the Cinema Club's monthly luncheon at Peacock's Georgic on Friday. It was an encouraging start to George Marks' year of office as president.

After luncheon, the president introduced Donald O'Connor, the film star, who expressed his pleasure in being invited to the luncheon and being so hospitably entertained. He was sorry that, owing to a film commitment, he had to return to America soon. Mr. Marks also welcomed Marrilyn Nowell and John Elliott, members of the cast of "Oklahoma," being presented in Glasgow.

Past-president Willie Carruthers expressed the thanks of the members to Mr. O'Connor and other guests.

Personal Appearances

Tom Smith, manager of the Pavilion, Motherwell, arranged for Donald O'Connor to be received by Provost Chrichton. The star rode on a Shetland pony through the streets of the town to the Pavilion, and was presented with a cigarette lighter and a vacuum cleaner for his car. Donald was the first American film star ever to have visited Motherwell—and the burgh won't forget him for a long time.

L. G. Campbell, manager of the Olympia, Bridgeton, invited 15 members of the Wilson Barrett Company from the Glasgow Alhambra to a showing of "Let's Dance."

Gleneagles Outing

The annual competition for the Friedman Trophy, due to have been played off during the Cinema Club's Gleneagles Golf Outing, has been postponed as Edinburgh is unable to raise a team for that day.

Tickets for the Gleneagles outing are going extremely well. Note the date—Wednesday, May 2.

Cranston's on the Market

There is speculation as to the future of Cranston's Picture House, Glasgow. The premises in Renfield Street, belonging to the old-established concern of Cranston's Ltd., is on the market.

The Picture House is one of the Harry Winocour Circuit houses and is held on a long lease.

Eros Sports Film

Lord Luke, chairman of the National Playing Fields Association, gave an address at the special screening to sports representatives of Eros' "Festival of Sport," at the GB Private Theatre, last week.

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In the House

PLANT REPORT AND RENTERS' CHARGES: NO LEGISLATION

WILLIAM SHEPHERD (Conservative, Cheadle) asked the President of the Board of Trade in the Commons last Thursday what steps have been taken to implement the recommendations of the Plant Report in respect of reducing the present charges levied by film distributors.

H. Rhodes (Parliamentary Secretary): "I can find no recommendation in the Plant Report in the terms suggested. I assume that he has in mind the various recommendations in paragraphs 137-150 of the report, which were designed to give the producer certain safeguards in his dealings with the distributor.

"The trade members of the Films Council made some useful comments on these recommendations in their report of May 24, 1950, which we have commended to all the trade organisations concerned. We shall continue to press on all sections of the industry the need for greater flexibility in all these matters, but the President does not consider that they are suitable for legislative provision."

Mr. Shepherd: "While I did not grasp all that was contained in that 'quickie,' may I ask if he will bear in mind that here is a source of income which the producers ought to have, and that if the department is putting money into film production it should ensure that the distributors do not take 25 to 30 per cent. out of revenue."

Mr. Rhodes: "I apologise if I read the answer too quickly, but it seemed to me to be a boring one and I wanted to get it over."

Newcastle Branch Wins 20th-Fox Sales Drive

Newcastle, under branch manager H. T. Holdstock, has won the "J.P. Focal Week," organised by the 20th Century-Fox sales organisation in honour of its director of sales, J. F. Pattinson, who celebrated his birthday this month, and his twentieth year with the company.

Although there is still one week to go before the close of the drive, Newcastle has put itself in a safe position, with Birmingham, Cardiff and London fighting it out for runner-up.

Mr. Pattinson joined the Fox Film Company in 1931 as Birmingham branch manager. He came to London in 1937 and succeeded R. Sutton Dawes as director of sales in 1946.

Nate Blumberg's Paris Conference

Douglas J. Granville, U-I's home office representative in the UK and Ireland, flew to Paris on Friday to meet Nate Blumberg, president of Universal Pictures Company Inc.

Mr. Blumberg conferred with him on forthcoming plans and on Saturday addressed a conference attended by U-I's European executives.

MANAGEMENT by The Manager

It's Surprising What a Nice Cup of Tea Will Do

THE chairman of a national association told me last week that the meetings of this large organisation were very badly attended until someone had the bright idea of serving afternoon tea during the business; from then on the attendance doubled. This came back to my mind when I read a letter from a patron asking why kinemas no longer served cups of tea in the afternoons. She added that we should make sure that cracked cups are not used in our cafés.

I have already referred to managers who have successfully reintroduced tea service in the auditorium, so there is no doubt about its popularity. We must face up to the real truth, that the service is not profitable compared with some of the other auxiliary services, and staff problems make it difficult to undertake tea sales as well as those for ice cream and confectionery.

However, the profit on the sidelines should be considered subsidiary to the comfort and service we offer patrons. Exhibitors should put on attractive and inexpensive meals in the cafés, serve tea and coffee in the auditorium if there is a demand for them, even although soft drinks might show more profit. Café staffs should be part and parcel of the theatre service rather than employed in a watertight compartment that has nothing to do with the kinema. We must prime the waitresses to boost our pictures as well as business lunches; café manageresses must be made to realise that their job is to make the kinema popular through the café, rather than to produce a fat percentage of profit to please the supervisor.

Members of the staff of the Palladium, Ripon, whose average of service at the kinema is seven years four months. L. to r., standing: W. Wright, doorman; A. Blackburn, sales; M. Baul, usherette; Mrs. G. Sked, cleaner; F. Gilyard-Beer, relief chief and maintenance engineer; Mrs. R. Bentall, cleaner; G. Davis, chief projectionist; Mrs. V. Thompson, usherette; M. Burnett, usherette; F. Thurlwell, doorman. Seated: D. Peeks, usherette; Mrs. G. Smith, relief cashier and usherette; Anthony Wright, manager; H. Ellerker, cashier, and Mrs. E. Wadley, usherette. G. Wynne, assistant projectionist, is the only absentee. See "Is it a Record"

From the Hills

I HAVE had a long cheery letter from a former kinema manager, now tending cattle in the Welsh mountains. His heart is still in the business, and he says it gives him a thrill to write to me about his pet theories on management, with the hope that some of these might help brother managers to improve the service at their theatres.

There is at least one excellent suggestion in his letter; it concerns St. John or Red Cross theatre service. He points out that we rarely announce this and suggests the screening of a slide each evening saying: "For your convenience Sgt. John Brown and Cpl. Alice Jones, St. John Ambulance Brigade, are in attendance tonight." That fulfils the twofold purpose of announcing the service and pleasing two or three individuals every evening.

I'm not so happy about the suggestion that we should mention the fire-fighting ability of the theatre staff in monthly programmes. It seems more sensible to avoid anything that suggests the possibility of a fire in a kinema.

Another and more acceptable suggestion for monthly programmes is the introduction of a "Kine-Regs" series explaining the various regulations governing the admission of the public to a kinema. This would cover such matters as standing in gangways, children and film categories, and admission to the projection room during the hours the kinema is open to the public.

Too Greedy

THE manager of an independent kinema in Yorkshire suggests that I should advocate an exchange of jobs for managers during holiday periods. The general idea is that a manager should have the opportunity of doing a fortnight's relief duties during his annual holiday. This gentleman suggests usual SCMA rates, but offers to pay *half* the return fare, which he no doubt thinks is a mighty generous gesture.

Let me make my own personal views quite clear. I believe that, after 49 or 50 weeks in a theatre, the one thing a manager needs most of all is to get away from it for a breather. Secondly, anyone reading my mail would be surprised to learn how many of our colleagues are out of work, and I deplore any suggestion that fellows in regular employment should even contemplate picking up a few pounds on the side at the expense of their less fortunate fellow managers.

I will protest most strongly if I learn of any transactions of this description.

Is it a Record?

THE average length of service of the staff of the Palladium, Ripon, works out at seven years four months, and Anthony Wright, the manager, is justly proud of the fact.

The Palladium must be a very happy theatre. In these days of labour problems and rapid staff changes, this average must be something of a record.

Can any other manager produce a higher average length of service?

Don't forget to include *every* member of your staff when you work out your figure.

A Happy Family

IN Gillingham there is a truly family house. It is the Grand, owned and run by the Darrall family of brothers, all of whom take a personal interest in the patrons, and their statement that "This is a clean, happy hall, and we intend it to stay that way" rings true.

There is confirmation of this in an original letter forwarded for perusal. It is from the daughter of a deceased patron, and she says: "My sisters and I want to thank you and your staff very much for the courtesy and kindness always shown to our dear old dad, who passed peacefully away, aged 91 years; his regular visits to your kinema gave him untold pleasure, he was always full of praise for the care shown to him."

There is a reference not only for the Grand, but for the industry. When we have merited more epistles of this description we shall have solved the box-office problem.

The Darrall brothers concentrate on staff politeness, showing a good example themselves. Patrons are greeted with "Good evening" when they arrive and are sent on their way after the show with a cheery "Goodnight." Referring to the lady on check, they say "She makes it impossible for you not to feel welcome when she speaks to you."

Sitters-in

PETER BLAND, of the Odeon, and R. Savage, of the Gaumont Chichester have organised the most practical "baby-sitters" scheme for patrons.

They have arrange for the Chichester WVS to run the service for them and screen a slide to that effect at each performance. The merit of this scheme I believe, is that a well-known and respected organisation like the WVS establishes confidence in the minds of parents, whereas a similar scheme run by unknown though worthy people is open to suspicion.

Perhaps soon, Mr. Bland will let us know the results of the effort. If it doesn't succeed here then there is little hope for the idea in other situations.

Good Deeds

REFERRING to my wish that managers should say more about the good deeds performed by their employees, James Strachan, manager of the Kelbourne Kinema, Paisley, writes to me from a sick bed to tell of a good turn his staff did for him.

A delegation of usherettes presented him in bed with a cardigan subscribed for and made by them. Male attendants were not allowed to subscribe, a truly feminine action.

I trust that by the time this is printed Mr. Strachan will be restored to health, and back at the kinema where he will have an opportunity of telling the girls how much we, at the KINE., appreciate the kindly thought that prompted such a nice gesture.

Lectures on Films

G. BUCKING, manager of the County, Oakham, Rutland, has undertaken to give lectures on current films to scout groups.

This is an official arrangement with scout headquarters, and should do much to develop a better appreciation of commercial films among youngsters in that area.

CTBF's Thanks

THE CTBF has acknowledged half a guinea paid by W. Pierce, of Mold Flints, to G. Miller, of the Playhouse, Stornoway, for a copy of "The Complete Kine Manager." This was in response to an offer made through this page some weeks ago.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Tell Them What the Film is About

SAM GOLDWYN is reported to have said that people are now asking what a film is about instead of who's in the picture. Goldwyn is a sage, and successful showman, and his views merit very careful consideration; perhaps he has put his finger on the weak spot in our publicity.

I have checked on all available monthly programmes, newspaper ads., and leaflets, and in no instance do we advertise more than film credits, including cast, name of theatre, date and time of showing, with, perhaps, a few catchlines and slogans. The film critics invariably concentrate on comments rather than the story, while renters' leaflets usually confine their paragraphs to blurbs about the quality of the film rather than the type of story.

Our regular weekly change of publicity is restricted to the barest details of forthcoming and current attractions, while special exploitation focuses on the available co-operation and on making known the title, star and date of showing, so anything done to fulfil the requirements suggested by the American producer should be additional to the usual advertising.

We know that most Road Safety Committees will gladly supply posters advocating care on crossing the road lest we "Kiss Tomorrow Goodbye," which is good publicity for the kinema concerned in so much as it is making the public film-title conscious. It is possible that unless we follow that up with more information a proportion of the public will assume that this film is concerned with death on the roads.

There are several simple ways by which we can tell the public more than we do without incurring much extra expense, the most obvious being through our own uniformed staff and telephone operators.

There is no reason at all why those who have to answer inquiries, either by telephone or personally should not be well briefed before playdate on the actual story of the film. Our employees will appreciate the opportunity of reading up film stories so that they are better informed.

The film critics on the local papers can easily be persuaded to concentrate on the story of the film, rather than the intimate stories about the star's behaviour on and off the set, a favourite human interest angle. We have often advocated that managers should get publicity in house and association magazines, a fertile ground for prepared editorial matter. Let us concentrate here on the story of the film rather than side issues, no matter how interesting these might be.

Perhaps the renters will consider issuing, or selling at cost, short stories of the film which can be read by patrons, as part of the theatre service, and perhaps issued to hairdressing saloons and hotels. These renters who supply free serialisations and short stories of the film are giving their product a fine boost.

The impressive front-of-the-house display, arranged at the Capitol, Singapore, by J. Lawler, advertising and publicity manager of Shaw Brothers, for BREAKTHROUGH *(Warner). The caterpillars of the tank slowly revolved, giving added realism to the effect*

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

NEARLY a century ago plans were prepared for a waterway from Darlington to Newcastle, and all that has survived that ambitious scheme is a name—"Cockerton Docks," now a local joke. A. Dawson, manager of the Odeon, Darlington, made capital of this fact in his campaign for "Into the Blue."

In the "docks" area he launched a "land yacht."

Designed by the foreman, "SS Odeon," 18 ft. long, with its crew of two, a salesgirl and a doorman in trim yachting uniform, cruised through the town, to the delight of the youngsters, who enjoyed free trips.

This is one of the best street parades we have had for some time. It plays up local history, it is in keeping with the story of the film, and from the pictures supplied the vessel really does look like a yacht. The story of the "dock" and the film, interwoven into a newsy commentary spoken over the PA system in the vehicle, were truly part of the atmosphere of the display.

Dawson didn't rest on his laurels there, but fixed up a number of tie-ups as well and persuaded the Palais de Dance to feature a dance from the film.

Wayne's Stetson

JOHN WAYNE left his stetson behind after his recent visit to Newcastle, so George Wharton could offer an appropriate prize for estimating the size of Wayne's gloves, shoes and hat in connection with the Essoldo's "Rio Grande" campaign.

Red Indian chief "Thunder Bird" appeared in a Newcastle wrestling arena as an emissary from Rio Grande and theatre queue buskers, in addition to artists at the Essoldo Sunday evening concerts, featured music from the film, especially "I'll Take You Home Again Katie."

There was a distribution of autographed photographs and also 10,000 throwaways, but we are not told how these were given away, except that "patrons" are mentioned.

It may be argued with conviction that expensive throwaways, like photographic postcards, are more usefully deployed away from theatre rather than to the regular customers.

Edinburgh Team Work

THE campaign for "The Glass Menagerie" at the Regal and Ritz, Edinburgh, was a combined operation by managers Watson and Laing, together with Warner's exploiteer, Jack Read. The widely read daily, the *Evening Despatch*, gave them excellent support in the form of several pages of editorial, including front-page stories in successive issues for a quaint-hobby competition.

Taking a cue from Jane Wyman's collection of glass animals, the paper played up the queer hobby angle, offering substantial prizes for the most interesting stories about this form of pastime. As a result, an invaluable range of news stories was produced, and probably got far more space than was ever anticipated by either our chaps or the newspaper. Cartoons supported the news stories, and a stage presentation of the cash prizes will get the theatres still another ration of news space.

What's in a Name

C. CLARK, assistant manager of the Odeon, Southend, decided to concentrate an advertising campaign on products rather than the actual meaning of the film title—the film being "Rawhide," which is the name of a town.

He is unduly concerned about deviation from the facts, because, while I have no precise knowledge, it seems obvious that this American township has been named after the basic product of leather.

A trunk shop ran a window display on the angle from "Rawhide" to completed article; another showed the range of shoes from "Rawhide," and repairers claimed with pride that only the best "Rawhide" was used by them in their work.

This seems to be a good campaign which does nothing to misinterpret the theme of the story—the one thing we do criticise. We must not get too academic in our publicity, although we are trying to raise the standard.

Spreading the News

THROUGH the Chamber of Commerce, H. Fletcher, manager of the Streatham Regal, has found permanent sites for 30 artistic display frames in shop windows. These are maroon, with a wallpaper border strip down one side, and lettering in gold and black.

There is one interchangeable panel for the theatre, another for the trader, while across the bottom is a permanent advertisement for Pathé News. Everything about this scheme is impressive except the title on the frames, which is "Better Business Drive." That slogan should be considered a purely domestic matter within the trade; the public are not concerned about "better business" in the kinemas and they loathe to be "driven." Let us stick to good service, showmanship and pictures, and the better business will follow automatically.

They Knock Twice

RENT collectors, insurance agents and gas men are regular, if not always welcome, callers to every home. Some-

GREETINGS TO—

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

J. ALEXANDER, Odeon, Dudley, Worcs.
C. O'NEILL, Scala, Nuneaton.
R. PARROTT, Tower, Leeds.
R. G. PORTER, Odeon, Bradford.
W. WATSON, Odeon, Bilston, Staffs.
M. WRIGHT, Empire, Longton, Staffs.

times they have to call again because they get no answer. Where this applied in Harrogate, prior to the screening of "I Shall Return" at the Odeon, the gas man left a card addressed to the occupier, and stating "I Shall Return," and containing theatre credits.

F. Moore is to be congratulated on selling the idea to the gas board. I am still wondering if the idea was of benefit to the public undertaking, but what can be done in Harrogate can be done elsewhere. Any manager wanting to try his assistant out on a really hard assignment should send him to see the gas manager and talk him into doing likewise. Some 2,000 postcards in all were distributed.

A fish van was fitted up with a PA system so that the assistant could announce, as part of the sales patter: "I Shall Return." The van carried announcement streamers giving film and theatre credits.

Beauty Parade

J. HUDSON made the 15th birthday anniversary of the Savoy, Croydon, an excuse for a beauty contest put over in a big way with £40 worth of prizes supplied by Croydon traders.

There were heats each evening from Monday to Friday, with a final on Friday at which the first two from each of the previous heats appeared.

An installation of new RCA equipment was scheduled to go into operation at the same time, so the scheme built up into a good long-term prestige campaign. He mentions a ten-foot high three-tier birthday cake, but what it was made of, or used for, isn't stated.

Making Do

MISS MARGARET TUCKER, manageress of the Mechanics' Hall, Nottingham, exercised typical housewife's economy in advertising "I Shall Return," and her brother managers would be wise to follow her example.

A local library issues its own bookmarks, so Miss Tucker made use of the blank reverse side for her own copy which read: "Please return me promptly. Don't miss 'I Shall Return' . . . etc."

It is neat and economical.

Nautical Display

R. PARSONS' canopy display for "Into the Blue," at the Piccadilly, Birmingham, is one of the best I have seen. Using the canopy top as a deck, he built on it the bridge of a ship, with Michael Wilding at the wheel, and the other characters alongside.

The front was made from banner linen salvaged from redundant weekly banners, and the figures were cut out from a renter's 12-sheet. Projectionists J. Court and P. Brock carried out the job, and a very good one it seems from the picture supplied.

Mr. Parsons is building up his Sunday trade with the help of his children's club organist, who voluntarily plays a half hour request interlude before the film programme starts. This scheme, in various forms, is being instituted in several kinemas with success.

Novel Gadget

D. PASS used all the approved ideas for "Into the Blue" at the Odeon, Stourbridge, and then embarked on a novelty of his own which appears to be a very good idea.

He persuaded a local firm to manufacture a plaster ash tray in the form of a lifebelt. The centre carried film and theatre credits, and round the edge was the trade slogan. The ropes of the lifebelt were included in the plaster cast and painted yellow.

These were distributed to hotels and pubs as a joint advertisement for the film and the manufacturer. The job cost the theatre nothing. Mr. Pass doesn't give the name of this accommodating firm, so write to him direct if you wish to make use of the idea.

Follow the Arrow

H. WALSH, assistant manager of the Savoy, Sale, evolved a variation of the old-fashioned children's game "Fox and hounds" for "Gone to Earth." Small streamers, in the shape of arrows, were distributed through the main streets of the town. These were placed in windows, on doors and even on the pavement in some instances. All arrows, of course, pointed the way to the Savoy.

For a week it was a popular pastime to follow the trail of the arrows, and must have had an excellent effect on trade for the film. The arrow, silk screened in green and red with wording in white is most attractive, and I should think the cost was modest. This is a good, inexpensive scheme for a small theatre with a film like "Gone to Earth" in the date book.

This sixteen sheet issued by the Regent, Chatham, in association with the Road Safety committee for KISS TOMORROW GOODBYE (Warner) gives an illustration of the theatre front as well as a theatre credit streamer on top of the poster. The tie-up was arranged by K. Newton, assistant manager

Game of Chance

THIS novel, if somewhat belated, idea for advertising "Treasure Island" may still be of use to subsequent-run managers.

It is submitted by H. Hargreaves, of the Regal, Lichfield. He turned the spacious gas showroom window into a desert island, complete with small palm trees, model camels and a number of sand hills. There were fifteen of these hills, and a small prize was hidden in one of them each day. The first member of the public to guess in which it was hidden was awarded the day's prize.

It is claimed that this scheme caused many people to visit the showroom, so that the scheme benefited the trader as much as the kinema. This idea need not necessarily be restricted to "Treasure Island," and what I like about it is that it offers incentive to the trader, and is the type of publicity that may well win over a difficult trader who has not previously agreed to come in on a scheme.

The Old School

IT is said that old showmen never fade away. It is certainly true of James French, the charming manager of the Tatler, Newcastle-on-Tyne. A young Hull manager spoke in eulogistic terms of this personality, so when in Newcastle I seized the opportunity to meet him. The intimate little theatre reflects the personality of its manager; I was impressed by the helpful, pleasant usherettes and the intimately worded displays in the vestibule.

Jimmy, is 71, and was one of those managers who gave lectures to accompany the early silent films. He books his own pictures and spends hours in building up an entertaining programme, knitted together with slides through which he "speaks" to his patrons, just as he did many years ago. The slides are just ordinary, well-written messages but the phrasing is French's own speciality. I'm sure that regular patrons feel him talking to them and advising through this medium. He can demand, and get, a solemn hush for a religious film, or a rustle of excitement for a sporting event. He controls the emotions of his patrons and they love it. He is that rarest of all publicists, a personality, and a perfect one for that specialised theatre.

Uplift

DESPITE the dismal forecasts of some managers, British Railways continue to co-operate with us in a very generous manner. J. Barry, relief manager at the Odeon, Wolverhampton, secured one of the best tie-ups of the week for "Caged."

He placed the title of the film on the grille-type gates of the station lifts. The letters were placed separately on each of five bars in such a way that, every time the lift gates were closed the film title came into view. I hope the passengers had a sense of humour!

Star heads were exhibited in bird cages in the window of a local pet shop, and quads were sited in the canteens of a number of Wolverhampton factories. I do not think managers make enough use of the artistic and inexpensive quads supplied by the renters. The theatre credits can be overprinted for a few coppers. I would like to hear from managers who have found new uses for these valuable accessories.

Reverting to Films

W. HUISH had the problem of letting Bolton people know that the Theatre Royal was reverting to pictures after a season of live shows. The first film programme was "All Quiet on the Western Front," and for this he concentrated on the posting of quads, sending one to every mill in the area as well as posting thirty in key sites.

He put out an unusual general poster on which "Let's Go to the Pictures" was translated into four different languages. One might say that there are few Spanish people in Bolton, but that would be missing the point. With his multi-lingual effort, Mr. Huish gave the public something to talk about. I confess that I checked up on one of the languages that I didn't recognise.

Pool-ed Publicity

CMA district manager Harry Kerr devised an unusual competition in connection with the screening of "Pool of London," for use at his theatres, but left it to individual managers to advertise the contest in their own way.

Patrons were invited to identify silhouettes of eight types of river craft from a list of 22 names given below the drawings. Prizes were free trips round the Pool of London, provided by the Port of London Authority.

Hubert Robertson, manager of the Regal, West Norwood, astutely obtained, at negligible cost, a large and striking display unit to back up the competition through co-operation with the local Rotarians, who were in the market for a scenic backing, needed for a charity show they were running. With his expert advice, they had the unit made and then lent it to the theatre for a fortnight's exhibition in the foyer.

It took the form of a 15ft. ground row representing a silhouette of the London river skyline, with St. Paul's and other well-known buildings included, an impression of the river below this, and a sunset glowing against a dark sky. In front was a simple balustrade, giving the onlookers the impression of viewing the river from a riverside terrace. A KINE. correspondent vouches for the effectiveness of this display.

Opportunist

J. A. GREEN, manager of the West End, Birmingham, heard that "Henry V" was being used as an examination subject in the Birmingham grammar schools, so he set about doing the education authorities, and his own business, a good turn by arranging special showings of the film.

This opens up a wide range of possibilities for the school tie-up. I can foresee managers getting information about local educational curricula well in advance, and fitting in pictures to suit. This is good "public relations," and can be profitable as well.

The widely read *Birmingham Mail* published a two-column picture, the caption of which referred to the screening as part of the school lessons.

Trips on the Thames

IN connection with the showing of "Pool of London," the Prince of Wales, Harrow Road, London, gave away free tickets for trips on Thames launches

Continued on page 34

FOLLOW THE ★ Campaigns for RKO-Radio's

AND FARLEY GRANGER · JEAN WYATT
BLYTH · GRANGER · EVANS · WYATT
OUR VERY OWN

H. LAYBOURNE, of the **Odeon, Southsea,** co-operated with **P. Reed, Odeon, Portsmouth,** and **P. Lang, Odeon, Cosham,** in the organisation of a beauty competition at the Pier ballroom on the Friday before playdate.

A beauty competition is always a safe bet, and this one was no exception, although the participating ballroom was probably first past the post.

The resultant publicity, I don't doubt, was worth the effort, which was particularly commendable as both Mr. Reed and Mr. Laybourne officiated at the judging on their evening off, not that I would consider that to be strictly duty.

* * *

THE cut-out showing Ann Blyth and Farley Granger regarding each other with obvious affection interested **P. Teper,** of the **Odeon, Park Royal, London.**

He displayed two 10-ft. versions above the canopy. The cut-out is very attractive indeed and undoubtedly eye-compelling. An important point about it is that not one single person can accuse you of emphasing the sex angle although it will make most people look twice.

* * *

C. CLARK, assistant manager of the **Odeon, Southend,** sums up the advantages of "Our Very Own" when he remarks: "A title that lends itself to any commodity and tie-ups, without too much word juggling, came easier than usual."

He proves his word by supplying a long list of shop-window displays, each of which had an appropriate slogan linking up commodities with the title of the film

MORE AB-PATHE AIDS FOR "BOMBA"

IDEAS are pouring out from Associated British-Pathé for "Bomba on Panther Island." The campaign book, now ready, shows a particularly attractive four-unit display set piece at the remarkably low hire charge of £2 10s. A 4-ft. panther cut-out threatens a cut-out figure of Bomba in front of a typical jungle background. The advantage of this display is that it may be assembled in many diverse ways to fit in with the shape of a site.

I can see this menacing black panther cut-out in all sorts of unexpected corners and situations when the showmen get behind the picture.

The tie-up stills are all colourful and convey the atmosphere of the story. These should "blow-up" to fulfil practically any showman's requirements for display purposes.

The quad can be converted into an attractive corner display with a pair of scissors, a fretsaw and a paste pot.

Don't forget that Associated British-Pathé will pay half the cost of extra exploitation. All you've got to do is ask for it.

TOP SELECTIONS

Continued from page 33

plying between Westminster and the Tower. The idea was that the public were asked to name the bridges crossing the Thames between Richmond and Greenwich, the winners to have a free trip to the Pool so they could better appreciate the film of that title.

The name and address of the co-operating firm is Thames Launches, Ltd., Eel Pie Island, Twickenham—they may still have some complimentary trips to give away in a good cause.

Endurance Test

A. FROST, manager of the Regal, Bexleyheath, exploited "Ha'Penny Breeze" as a triumph of endeavour and perseverance on the part of the three young people who made the film.

That gave him the lead to organise an endurance and perseverance test for members of the Bexley Sea Cadets, who were invited to travel to Manchester and back with only half-a-crown in their pockets. They were not allowed to beg or travel on public transport unless they earned the money to pay the fare, and had to report to at least two checkpoints en route. Two teams made the grade and got back to the Regal at nine o'clock the evening before playdate.

These schemes always get a good Press and Frost's stunt was no exception to the rule.

A Good World

C. EPTON submits details of his efforts to publicise the Universal newsreel at the Town Hall Kinema, Penistone, near Sheffield. He forwards details of the very artistic publicity designed by him for this purpose; one idea can be adapted for a variety of purposes.

He scrounged an old beach ball, sprayed it with gold paint, turned it into a colourful "globe" of the world. Ribbons are attached to art cards announcing news items, and run to the point on the globe where the pictures were taken. This appears to be an attractive three-dimensional publicity unit, suitable for several different purposes, including a number of feature films, as well as general publicity applicable to our claim that from a seat in the stalls one can travel to all parts of the world.

Negative Publicity

ANOTHER advertising novelty was conceived by H. Wicks, assistant manager of the Odeon, North Finchley, as part of his campaign for "Pandora and The Flying Dutchman."

He prepared a dc size negative picture of a galleon in full sail. Patrons were invited to stare at this for thirty seconds and then look at a blank wall behind. On doing so, they saw a "ghost ship" in positive tones floating in. This is an old idea, but I do not recollect it being used during the last few years. Wicks is one of our most intelligent assistants, and it surprises me to find that he is still at the smallish Odeon, Finchley, as an assistant, after so many years' service in that capacity

Up the Wall

APART from the customary tie-ups with grease solvent for "No Trace," B. Honeychurch, assistant manager, Albert Hall, Swansea, devised a novel stunt. He cut out footprints from white paper, pasting these on the pavement outside the kinema, leading in two sets of tracks through the foyer and up the stairs, where, on the first landing, they went half way up the wall and finished abruptly. Higher up was a black and white, "burst" quad worded: "At this theatre next week . . . 'No Trace'."

As Mr. Honeychurch apparently had no trouble about pasting the footprints outside, the idea would have been more valuable if he had kept all the tracks outside, finishing up on an exterior wall of the theatre.

I don't think managers have any difficulty about pasting or printing footprints on the pavements of their own forecourts, but some local authorities take a poor view of such efforts on the public highway.

Dan Lewis, of the AKC Globe, Hamburg, sends this example of German commercial art as applied to films. A display for FANCY PANTS (Paramount), it co-ordinates renter's publicity, everyday utensils, and original paintings and accessories made at the German studio. We have much to learn from these European artists

The Temptress

LIVERPOOL showmen maintain their penchant for street stunting. H. Gent of the Hippodrome, persuaded an usherette, Miss Ada Johnson, to patrol the main streets of the city and the pier-head carrying a basket of rosy apples, each bearing a tag worded: "Are you coming to learn all about me at the Hippodrome today?" Apples are expensive throwaways, so she chose her clients carefully, including firemen on the City fire engine, bus conductors, and sailors on shore-leave. The basket carried a neat announcement, with film and theatre credits. From afar, trainee assistant D. Moore kept track of the apples.

Local cafes had "Eve" puddings with an apple base on the menu, and neatly typed white cards with catch-slogans were mailed to selected residents.

Honeyman Economy

R. HONEYMAN of the Regent, Edinburgh, promoted "A Figure of the Year" contest for "Girl of the Year," in conjunction with the Scottish Ballroom Association.

Honeyman thought up the ideas, did the layouts, while the other parties paid the cost of the campaign. They did have a hitch when it came to who should give the first prize, but that was solved to the satisfaction of all, by an outside firm.

The winner appeared on the Regent stage, but the heats were held elsewhere. In a large city like Edinburgh, this would have no material effect on the Regent box-office, but it is still my view that these away-from-theatre exhibitions have an adverse effect on the overall box-office returns.

Subsequent Run

DON ALLISON, manager of the Rio, Kirkcaldy, gets the most out of everything that comes his way. He forwards a report headed by a picture of himself, published in the local paper, telling how he was recently Showman of the Month in the KINE. Two write-ups are reproduced in full, with an acknowledgement to the KINE., and also a report of our efforts to improve showmanship in the kinema business.

This story was followed up by another, an interview with Mr. Allison, in which his planning of the campaign for "Sleeping City" was described in a whole editorial column. This feature winds up by saying, "Those who find such enjoyment in the kinema should be grateful for two things: (1) That such a method of providing entertainment by top-level stars was ever invented; and (2) That the art of showmanship to add to its attractions is so strongly evident in Kirkcaldy.

Tally-Ho

HORSEMEN in full hunting pink rode through the streets of Glasgow to advertise "Gone to Earth" at the Coliseum. Each horse carried a saddle-cloth emblazoned with title and theatre name.

This was the idea of the assistant manager, Bob McPhair, who secured the services of riders from the Royal Veterinary College and I am glad to say that he had the good sense to have the advertising on the saddle-cloth instead of spoiling the display with showcards.

Model Service

J. SOLKHON and his staff of the Regal, Great Yarmouth, prepared a novel advertisement for "Union Station."

A dozen model railway platforms were made. These were devised as match stands. The base of the model was of wood, bevelled off at each end to give a station platform effect, with a series of small holes drilled in the slopes to enable matches to be inserted. The top of the base was covered with fine glass paper for the purpose of striking the matches (non-safety). The station building was represented by an art card.

These useful models were placed in hotel lounges, public houses, restaurants, etc. Perhaps Mr. Solkhon's idea will be adapted by some manager as a permanent kinema service away from the theatre, and at the same time carrying announcements about the weekly change of programme. It would be possible to produce several variations of this idea.

Rooms to Let

WITH "Room to Let" booked at the New Empire, Marton, Blackpool, F. Haddock devised a stunt with a double purpose—a service to his patrons as well as advertising for the film. He asked patrons to send in particulars of the rooms they had to let, and advertised the fact that a list of available accommodation would be displayed at the theatre. I have deplored the use of catch-phrases making capital out of the shortage of houses, but this scheme is practical and reasonable.

Mr. Haddock says that several people were fixed up because of the information supplied, and the *Evening Gazette* published a feature story on the effort. It was headed: "A Service for Patrons."

The Showman

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Glass Managerie: N. Scott-Buccleuch, Regent, Norwich; N. Briggs, R/M, Lyric, Wellingborough; M. Wright, Empire, Longton; J. Morgan, Ritz, Muswell Hill

September Affair: R. Honeyman, Regent, Edinburgh; E. Meadows, Odeon, Whalley Range.

Theatre Anniversary Celebrations: E. Gislingham, Gaumont, Cheltenham; B. Stringer, Victoria, Portsmouth; R. Kinniburgh, Regal, Coatbridge; P. Sykes, Odeon, Kingswood; R. Trowbridge, Savoy, Reading

Woman With No Name: N. Maltby, Regal, Wakefield; A. Griffiths, Carlton, Nottingham.

Gone to Earth: S. Winterson, Haymarket, Newcastle-on-Tyne; R. Scott, Regal, Glasgow; G. Ramsden, Rialto, Dumbarton.

Kiss Tomorrow Goodbye—Lucky Losers: A. Gaze, Elephant and Castle Theatre; W. Winter, Embassy, N. Harrow; S. Bulmer, Savoy, Holloway Road; R. Taylor, Regal, York; D. Howard, A/M, Ritz, Muswell Hill: A. McCarty, Queen's, Bayswater; T. Holliday, Savoy, Acton.

Victoria the Great: F. Tubb, Queen's, Cardiff.

Man on the Eiffel Tower: J. S. Taylor, Odeon, Stafford.

State Secret: J. Hart, Grosvenor, Glasgow; S. Nicolson, Toledo, Muirend.

Bitter Rice: J. Power, Imperial, Walsall.

Seven Days to Noon: J. Hindle, Palace, Rochdale; C. Close, Gaumont, Frome; L. Lyons, Regal, Atherstone.

Tarzan and the Slave Girl: J. Hindle, Palace, Rochdale; D. Allison, Rio, Kirkcaldy.

Daughter of Rosie O'Grady: G. Leaman, Orient, Aston; E. Reed, A/M, Regal, Abingdon-on-Thames; P. Freedman, Pavilion, Stirchley.

Battle of Powder River—The Fat Man: P. Mills, Gaumont, Liverpool; A. Williams, Gaumont, Twickenham; H. Shampan, Blue Hall, Islington; T. Phillips, Gaumont, Luton; C. Watts, Gaumont, Birmingham; G. Frewin, Gaumont, Rochester; D. Williams, Gaumont, New Cross.

The Wooden Horse: C. Watson, New Coliseum, Whitley Bay; D. de Meza, A/M, Empress, Urmston, Lancs; R. Campbell, Playhouse, Perth; J. McLoughlin, New Royal Theatre, Manchester; G. Andrews, Pavilion, Leeds; A. Williams R/M, Carlton, Tuebrook; H. Lane, Capitol, Didsbury; A. Dodd, Rex, Consett; S. Byrnes, A/M, Regent, Crosby; F. Gatt, P.H., Trafford; A. Barford; Ritz, Farnworth; A. Moon, Majestic, Newcastle; J. Rock-Gibbard, P.H., Doncaster; E. Crookes, Regal, Stirling.

Tillie's Punctured Romance: R. Toovey, Clifton, Ludlow.

Where Danger Lives—Born to be Bad: A. Davids, Gaumont, Worcester; F. Moore, Gaumont, Harrogate; R. Leask, Gaumont, Whitley Bay; G. Blease, Gaumont, Birkenhead; T. B. Wilkins; Gaumont, Manchester.

Zamba the Gorilla: E. Sinnett, Ritz, Erith.

Kim: J. Philcox, Odeon, Twickenham.

Blonde Savage: W. Bush, Empire, Highgate

Her Favourite Husband: D. Norman, A/M, Luxor, Eastbourne.

Grounds for Marriage: J. Smith, Capitol, Forest Hill.

Highly Dangerous: G. Clarke, A/M, Savoy, Lincoln; W. Ingram, Cinema, Wishaw; C. O'Neill, Scala, Nuneaton; N. Dean, A/M, Astoria, Kirkdale.

The Tender Years: S. Hobart, Trocette, Bermondsey.

Foyer Displays: D. Lewis, AKC, Globe, Hamburg, B.A.O.R.

Theatre Publicity: F. Helm, T/M, Odeon, Glasgow; W. Wood, Majestic, Chester; C. Brodie, Regal, Barrow-in-Furness; D. Baker, Claremont, Moss Side, Manchester; M. Cox, Hippodrome, Middlesbrough; A. Crawley, P.H., Highbury; F. Smith, Regal, Bicester; L. Baldwin, New Bohemia, Finchley; J. del Nevo, Super, Oxford; H. Burge, Regal, Salisbury; P. Jewett, Regal, Kingston; H. Smith, Odeon, Reading; A. Taylor, Savoy, Walsall; H. Malpas, Gaumont, Chester; A. Atkinson, Gaiety, Leeds; J. Murphy, Regal, Eastleigh; A. Crossland, Gaumont, Anfield Liverpool; C. Capper, Odeon, Blackheath, Staffs; T. Page, Tower, Manchester; R. Higgins, Gaumont, Burton-on-Trent.

Pool of London: A. Stobie, Gaumont, Chadwell Heath; P. Mills, Gaumont, Liverpool; T. B. Wilkins, Gaumont, Manchester; W. Moffat, Gaumont, Southsea; C. Scott, Gaumont, Exeter.

Public Relations: J. Ellis, Odeon, Chester; H. Jarvis, Hippodrome, Blackpool; T. Bryne, Palace, Banbury; J. Dixon, Regal, Chesterfield; F. Witts, Odeon, Sale; H. Horne, Odeon, Scarborough; E. Pike, Odeon, Southend; R. Fray, Regent, Hinckley; G. Baker, R/M, Gaumont, Dagenham; L. Baldwin, New Bohemia, Finchley; D. Nicol, Gaumont, Falkirk; A. Dawson, Odeon, Darlington; J. Dixon, Regal, Chesterfield; A. Dodd, Rex, Consett; H. Sloan, Odeon, Bury; A. Owen, Majestic, Mitcham; N. Matthews, Picturedrome, Liverpool; E. Hurry, Regal, Edmonton; D. Turner, Ritz, Leyton, E. Campbell, Regal, Feronsway, Hull; W. Gray, Regal, Kilmarnock; J. Fenner, Gaumont, Wallsend; J. Wilson, A/M, Majestic, Gravesend; R. Parker, Regal, Torquay; J. Ellis, Odeon, Chester; W. Shaw, Rivoli, Liverpool; R. Roberts, Odeon, Luton.

Pandora and the Flying Dutchman: D. Pass, Odeon, Stourbridge; F. Robinson, Odeon, Redhill; W. Smith, Odeon, Halifax; G. Lockyer, Odeon, Stafford; P. Bland, Odeon, Chichester; J. Ellis, Odeon, Chester; H. Horne, Odeon, Scarborough.

I Shall Return: J. Allgood, Empire, Mansfield.

Personal Appearance: F. Attoe, Tower, West Bromwich.

The Flame and the Arrow: F. Attoe, Tower, West Bromwich; N. Scott-Buccleuch, Regent, Norwich; R. Romaine, Regal, Darlington; L. Ward, A/M, Central, Reading; F. Mobbs, Savoy, Leicester; R. Crabb, Savoy, Swindon; D. Vaughan, Roxy, Blackheath; Miss E. Hodgson, Ritz, Warrington; G. Boddy, Regent, Gt. Yarmouth.

Union Station—Tripoli: S. Murdoch, Corona, Liverpool.

The Clouded Yellow: N. Cox, Hippodrome, Middlesbrough; C. Conway, Odeon, Wolverhampton.

Newsreel Publicity: H. Smith, Odeon, Reading; F. Richmond, Odeon, Colwyn Bay; A. Davids, Gaumont, Worcester; G. Spary, Pavilion, Reading.

Swanee River: R. Osborne, Princess's, Crayford.

Two Weeks with Love: J. Morgan, Ritz, Muswell Hill.

Murder Without Crime: J. Morgan, Ritz, Muswell Hill; L. Robbins, Beau Nash, Bath.

The Clouded Yellow: F. Thurman, Grand, Nottingham; J. Dye, Empire, Dundee.

A Walk in the Sun: E. Lawler, Ritz, Chatham.

The Magnet: T. Byrne, Palace, Banbury.

I'll Get By: J. Crombie, Gaumont, Dundee; K. Edmondson, Gaumont, Chester.

Into the Blue: A. Pareezer, Odeon, Bognor Regis.

Art Exhibiton: J. Brooke, Empire, Cardiff.

Mr. Drake's Duck: J. Lake, Savoy, Luton; D. May, Bristol, Birmingham.

Tomahawk Trail: J. Power, Imperial, Walsall; N. Hartle, Hippodrome, Blackpool.

My Friend Irma Goes West: E. Meadows, Odeon, Whalley Range.

Blackmailed: E. D. Hainge, Odeon, Birmingham; F. Robinson, A/M, Odeon, Redhill.

Three Secrets: M. Wright, Empire, Longton.

Harvey—Undercover Girl: W. Case, Odeon, Yeovil; P. Braithwaite, A/M, Odeon, Kemp Town; J. Potter, Odeon, Leicester; R. Roberts, Odeon, Luton; J. Ellis, Odeon, Chester; J. Alexander, Odeon, Dudley.

Girl of the Year: T. Grazier, Arcade, Darlington; P. Stewart, A/M, Capitol, Leith; T. C. Wright, Palladium, Ripon.

The Mudlark: R. Toovey, Clifton, Ludlow; J. Merrill, Magnet, Wavertree.

The Jackpot: R. Toovey, Clifton, Ludlow.

Dakota Lil: J. Merrill, Magnet, Wavertree.

Woman on the Run: V. Sims, Electra, Oxford.

The Dancing Years: J. Livingstone, Savoy, Cleveleys; M. Castledine, Majestic, Retford.

Big Picture Parade: R. Fray, Regent, Hinckley; C. Smith, Regent, Brighton.

The Vatican: G. Norsworthy, Broadway, Haywards Heath.

Four Days' Leave: J. Macdonald, Capitol, Horsham.

Lilli Marlene: T. Grazier, Arcade, Darlington; F. Thurman, Grand, Nottingham; R. Clark, Gaumont, Redditch.

Tea for Two: J. Fisher, Broadway, Southampton; C. W. Couzens, Forum, Southampton; N. Cox, Regal, Halifax; J. Edmundson, Regal, Grimsby.

Gun Crazy: R. Brand, Ritz, Southend-on-Sea.

All About Eve: P. Browne, A/M, Odeon, Bath; A. Foster, Langham, Pinner; J. Browne, Odeon, Yeovil; G. Spary, Pavilion, Reading; E. Crookes, Regal, Stirling.

Portrait of Clare: A. Russell, Reo, Fazakerley; J. Campbell, Olympia, Glasgow.

711, Ocean Drive: A. Lowrie, Ritz, Hastings.

The Mating Season—The Great Missouri Raid: H. Davies, Regent, Portsmouth; W. Moffat, Gaumont, Southsea; C. Smith, Regent, Brighton.

I'll Get You for This: A. Stobie, Gaumont, Chadwell Heath; A. Williams, R/M, Gaumont, Twickenham.

Branded: P. Braithwaite, A/M, Odeon, Kemp Town; E. Williams, Gaumont, Ilfracombe.

Destination Moon: J. Snell, Cosmo, Gorton.

Street Corner: J. Power, Imperial, Walsall; H. Morris, Beacon, Smethwick.

The Franchise Affair: S. Pascoe-Williams, Ritz, Woking; J. Sargeant, A/M, Ritz, Romford; N. Matthews, Ritz, Leyton; J. Morgan, Ritz, Muswell Hill; Fordham Ellis, Forum, Ealing; E. Campbell, Regal, Hull; L. Marsh, Regal, Purley; D. May, Bristol, Birmingham; R. Taylor, Regal, York; S. Sale, Granada, Dover; T. Holliday, Savoy, Acton, L. Malburn, A/M, Grand, Falmouth.

The Renters Help YOU

UNITED Artists have lots of intriguing suggestions for exploiting "The Admiral Was a Lady," and managers will enjoy thinking up as many more of their own, utilising the varied range of accessories offered in the campaign book.

There is a block of an amusing illustration for use on cards for distribution purposes. It costs 7s. and is cheap at the price. Another block available at 12s. 6d. shows four scenes from the picture, and would be admirable for an eight- or four-page folder.

GFD follows the usual practice of offering to pay half the cost of extra advertising on "The Browning Version." The campaign book offers suggestions about special previews, gala premières and personal letters. Greetings telegrams will be sent out from the stars on request, while a national tie-up has been arranged with Kent brushes. Ten picture blocks, illustrating the story, and a composite 30 in. by 40 in. "blow up" featuring the three stars are available. Overprinted hanging cards can be obtained at an inclusive price of 10s. for 50, and there is a wide range of star head blocks suitable for all purposes.

The National Biscuit Company of America is marketing a special carton of Lorna Doone shortbread to coincide with the release of that picture in America. All we want to know now is which biscuit manufacturer will sponsor the same idea in this country.

MGM's campaign book for "Vengeance Valley" suggests a foyer display of old firearms, a wheel of fortune, or, perhaps I should say, a wagon wheel of fortune and a treasure hunt competition in conjunction with the shops of the town.

The MGM campaign book for "Pagan Love Song" contains an assorted collection of pictures of Esther Williams in a "Pareu," described as a curtailed sarong. The lithographic posters are most suitable for exotic foyer and window displays, and the renter's quad of the star is suitable for making cut-outs for a three-dimensional display unit.

"KINE."-MGM £500 CONTEST

Chatham Queues Entertained by 16-mm. Trailer

THE use of a 16-mm. trailer was a highlight of E. Williams' campaign for "King Solomon's Mines," which set up a seven-day record at the Regent, Chatham.

The trailer, loaned by MGM's special publicity division, was used in two ways. In the first instance it served to enlighten waiting queues when it projected from a 16-mm machine set up in the Regent tea lounge, through the lounge window, and on to a large gate on the opposite side of the road on which the queues were waiting.

Williams also arranged for the equipment to be used at a shoe shop in the High Street, where the picture was screened in the window. One of the main front windows was given over to the tie-up, which, apart from the film-show, consisted of a large treasure chest overflowing with uncut jewels — small pieces of coke painted—and gold and silver cardboard coins. The display also included a stuffed four-day-old crocodile similar to that seen in the film.

The screen for the 16-mm. trailer was made from white silk material and was shaded from the daylight by a black car hood. In order to get a sufficiently large picture, the image was projected on to a mirror and reflected off at an angle to the screen.

A card in the window, with red "Dayglo" arrows pointing to the screen, gave the times of showing of the trailer.

Records Broken

E. V. S. FORGHAM also reports that "King Solomon's Mines" broke the six-day record at the Lonsdale, Carlisle. The previous record was made by "Valley of Decision," when the population of Carlisle was 40,000 more than it is now.

Forgham's campaign which contributed to this success, included a special Press preview. A midnight matinee was also held two weeks before playdate at usual prices of admission. This played to capacity, and about 1,500 people were unable to obtain admission.

Forgham linked up with W. H. Smith and Son, and had a full window display of "King Solomon's Mines" books.

Cup Final Tip

THE FORTHCOMING FA Cup Final is a big topic in Blackpool at the moment, and Ian McAlister, with the assistance of G. Harrop, MGM special publicity representative, worked on this angle in the campaign for "Three Guys Named Mike," at the Princess, Blackpool.

Arrangements were made for PA announcements and programme mention for the film when Blackpool entertained Newcastle United, the other finalists.

The idea here was in the form of a loose leaf sheet inserted in the programmes. It announced, "You May Not Get A Ticket For Wembley To See Three Guys Named Matthews, Mortensen and Mudie. But You Can Get A ticket at the Princess to See MGM's Three Guys Named Mike." Some 15,000 leaflets were distributed in this manner.

The Right Dose

A COMPOSITE page in the *Glamorgan Gazette* was part of M. Lewis' campaign for "Nancy Goes to Rio," at the Odeon, Port Talbot, and for a street stunt a six-foot cut-out of a medicine bottle was made so that a person could actually get inside it and carry it along.

The wording on the bottle aimed at getting over the film title by way of a mock medical prescription. Under the title "The Dose" the actual running times of the feature were exhibited. The bottle was moved out of the theatre fully covered by a black drape. The "bottle" was then taken to various vantage spots in the town and "unveiled." After remaining in one spot for some five minutes the bottle was seen to "get up and walk away." This procedure created considerable amusement and word-of-mouth publicity.

Four usherettes volunteered to tour the town during the afternoons carrying suitcases on which were fixed posters forming the title of the film.

Lewis tied up with British Railways and had banners on the main station approach and delivery vans.

Wedding Bells

ASSISTANT MANAGER Alan Dale linked up with ladies' and gent's outfitters, restaurant and jewellers to exploit the wedding theme of "Father of the Bride," at the Olympia, Bridgeton.

These firms paid for composite throwaways, which were distributed through factory canteens. An attractive foyer display was also arranged with the three firms participating. The centrepiece was a three-tiered wedding cake with the film title round the base. This was mounted on a table laid out with serviettes, etc. A full-size "bride" was supplied by the outfitters and placed on one side of the table, a model with gent's evening suit was placed on the other. The "bride's" bouquet of roses, the flowers on the cake and the gent's buttonhole were provided by the florist. All this was built against a background and flooring of black velvet.

A week before playdate, one or two "lucky wedding rings" (curtain rings) were placed below seats every night and a slide was shown during the last interval offering a complimentary ticket to the finders of the rings.

A Hit with Traders

A. G. CATTELL received the wholehearted co-operation of local traders in his campaign for "Annie Get Your Gun," at the Regal, Trowbridge.

A full composite page was featured in the *Wiltshire News*. Cattell laid out the page and the traders' advertisements were effectively linked with the film.

Window displays were arranged with music shops, a gunsmith had a display of firearms of all descriptions and the biggest furniture store made a big show with Mobo toys.

Cattell persuaded officials of the Town Football Club to make an announcement for "Annie" over the PA equipment during the interval at the local Derby with Weymouth Town, which was played on the Saturday prior to playdate.

AWARDS FOR FEBRUARY

THE February competition resulted in a tie between two managers, and as the standard was exceptionally high the judges have decided to award two first prizes but no second prize.

First Prize: Engraved Silver Lion and £10 cash to each:

E. A. Hill, Gaumont, Upminster ("To Please a Lady").

J. Strachan, Kelburne, Paisley ("Annie Get Your Gun").

Highly Commended (Certificates); K. D. Edmundson, Gaumont, Chester ("To Please a Lady"); L. Lovell, Regal, Kirkcaldy ("Annie Get Your Gun"); L. Dempster Paul Cabot, Filton ("Annie Get Your Gun"); W. Gray, Regal, Kilmarnock ("Annie Get Your Gun"); P. A. L. Skinner, Chairman, House Committee, CMA Manager's Training School ("To Please a Lady"); F. Minde, Gaumont, Eltham ("To Please a Lady"); J. L. Claughton, Empress, Urmston ("Annie Get Your Gun"); G. Leopold, Ritz, Leicester ("The Miniver Story"); F. M. Goodwin, Regent, Redcar ("Annie Get Your Gun"); L. G. Webster, Savoy, Northampton ("Three Little Words"); D. Vaughan Williams, A/Manager, Savoy, Birkenhead ("The Miniver Story"); R. W. Parker, Regal, Torquay ("Grounds for Marriage"); B. Hopkinson, Oxford, Manchester ("King Solomon's Mines"); R. Campbell, Playhouse, Perth ("Annie Get Your Gun"); H. Clayton-Nutt, Broadway, Eccles ("Annie Get Your Gun"); C. S. Watson, New Coliseum, Whitley Bay ("Annie Get Your Gun").

A wonderful new novel about the films

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These are in the Running . . .

OTHER entries have been received from:—

"A Life of Her Own." — J. Dye, Empire, Dundee; J. Garlick, Gaumont, Southport; H. Robertson, Regal, W. Norwood; J. Hill, Gaumont, Chadwell Heath.

"To Please a Lady."—J. Allgood, Empire, Mansfield; E. Gislingham, Gaumont, Cheltenham; G. Frewin, Gaumont, Rochester; M. Trezise, Gaumont, Yeovil.

"The Big Hangover." — J. McLoughlin, New Royal, Manchester.

"The Asphalt Jungle." — T. Griffiths, Rialto, Salford; A. Williams, R/M, Carlton, Tuebrook; A Dale, A/M, Olympia, Bridgeton; J. Gallacher, Playhouse, Galashiels; A. Smith, A/M, Regent, Norwich.

"If You Feel Like Singing." — T. Griffiths, Rialto, Salford; H. Burge, Regal, Salisbury; K. Kelsall, Palladium, Oldham; D. Archer, Empire, Coventry.

"Nancy Goes To Rio." — E. McDermott, New Vic, Preston; R. Bradshaw, A/M, Gaumont, Hull; R. Mason, Gaumont, Sheffield; H. Robertson, Regal, W. Norwood; G. Dixon, Gaumont, Newcastle; F. Kirkham, P.H., Old Trafford; A. Pareezer, Odeon, Bognor Regis.

"Kim." — R. Elsmore, Odeon, Whitton; C. Dracott, Odeon, Manchester; R. Wilmott, Odeon, Newcastle; R. Hainge, Odeon, Birmingham; R. Porter, Odeon, Bradford; C. Wills, Odeon, Woolwich; H. Kean, Queen's, Bayswater.

"Father Of The Bride." — R. Walker, Regal, Northwich; G. Ramsden, Rialto, Dumbarton.

"On The Town." — C. Fowler, Winston, Slaithwaite; M. Saxton, Odeon, Farncombe; G. James, Ritz, Warrington.

"The Miniver Story." — T. Griffiths, Rialto, Salford; J. Gallacher, Playhouse, Galashiels; F. Thornton, Playhouse, Manchester; E. Berry, A/M, Plaza, Plymouth; R. Fray, Regent, Hinckley; W. Gray, Regal, Kilmarnock; S. Gascoigne, Savoy, Newcastle-under-Lyme; J. Snell, Cosmo, Manchester; G. Ramsden, Rialto, Dumbarton; E. Machin, Don, Ancoats, Manchester; R. Brighton, Mayfair, Tooting; E. Blaker, Plaza, Worthing.

"Watch The Birdie" and "Grounds For Marriage." — R. Helley, Regal, Bridlington; A. Quilter, Ritz, Penzance; E. Bell, Central, Reading; E. Shaw, A/M, Regal, Staines; D. Vaughan, Roxy, Blackheath; D. Hughes, Regal, Cheltenham.

"Duchess of Idaho." — J. McLoughlin, New Royal, Manchester; A. Ayres, Savoy, Wandsworth; J. Barry, A/M, Odeon, Wolverhampton; J. Browne, Odeon, Yeovil; J. Longbottom, Odeon, Middlesbrough; A. Pareezer, Odeon, Bognor Regis; T. Short, Odeon, Southampton.

PEOPLE

Manageress Broadcasts • F. S. Norris Retires • Promotion for "Chief"

MRS. A. E. LONG, manageress of the Broadway, Hammersmith, described how she became a manageress in the BBC's "Film Time" programme broadcast last week.

She came into the business during the war, when her husband was ill, and it became necessary to find a job. She found employment as a projectionist, later became a cashier, and ultimately graduated into management. She was manageress at the Rembrandt, Ewell, for six years before taking over the Broadway.

She is a member of the KINE. Company of Showmen, and it was through the KINE. that the BBC found Mrs. Long to give the "Woman's Angle" in the "Film Time" programme.

* * *

Coun. ARTHUR PEEL, JP, managing director of Victory Theatres (Accrington), Ltd., was the first wearer of the new chain of office for the chairman of Barrowford Urban District Council.

COUN. A. PEEL

He has been chairman of the council for three years and was responsible for raising by public subscription the money for the purchase of the chain. He is treasurer of South and East Lancashire branch CEA.

* * *

LESLIE ARTHUR GIBBONS, who has taken over the management of the Atlas, Stetchford, Birmingham, is well known to patrons of that Birmingham suburban kinema, for he was its manager from April, 1947, until a few months ago, when he was succeeded by manager F. J. Studd, now in charge of the Aston, Hippodrome.

* * *

J. J. SLATER has left the Court, East Molesey, to take over the management of the Odeon, Worcester Park. Mr. Slater was resident organiser at the Odeon, Kingston-on-Thames and became assistant manager. After Army service he returned as house manager. His successor at the Court is F. C. PEARMAN, formerly house manager at the Trocadero, Elephant and Castle.

* * *

F. S. NORRIS, manager of the Gaumont, Leeds, for the past three years, has retired after 21 years in the kinema industry.

Mr. Norris came to Leeds nearly seven years ago, having been manager for eight years of the Holderness Hall, Hull, and, after three years at the Majestic, became manager of the Gaumont.

Mr. and Mrs. Norris are going to South Africa in the autumn for the wedding of their son, Peter, at Pietermaritzburg.

* * *

Coun. W. WOOLSTENCROFT, a member of the committee of South and East Lancashire branch CEA, has accepted the invitation to become the next mayor of Leigh. He has been presented with an illuminated requisition signed by every member of the council.

* * *

Although GEORGE CHARLES HOPKINS takes up his first managerial post at the Triangle, Balsall Heath, in succession to manager Harold E. Tonks, chief projectionist at the Scala until a year ago, he has been associated with kinemas for the past 20 years. In 1930 he was appointed engineer at the New Theatre, Cardiff, and was engaged in a similar capacity on the Granada Circuit until he came to Birmingham as engineer in charge of the Rock, Alum Rock, five years ago.

* * *

R. ARNOLD, well known in the Merseyside film trade, is a patient in Broadgreen Hospital, Liverpool, where he is to undergo an operation. Mr. Arnold has been in the trade about 38 years. He recently relinquished the representation of Exclusive Films in the Liverpool territory.

* * *

J. K. PEASE, who has been assistant manager with ABC in Liverpool for five years, has been appointed manager of the New Colisum, Paddington, Liverpool. He succeeds NORMAN EDWARDS, who has gone to the Regent, Tranmere, Birkenhead.

* * *

A. R. RUSSELL, who has been in charge of ABC's Reo, Fazakerley, Liverpool, for several years, has returned to the managership of the Carlton, Tuebrook. L. S. BARRY has been transferred to the Reo from the Colisseum, Walton, Liverpool.

Paul Penman

The Hon. W. Westwood, JP, of the Hinge circuit, presents a cheque for £25 to Frank Etherington, manager of the Palace, Redcar, who won first prize in the Universal News publicity contest. Also present were Jack Hutchison, "Showman" of the "Kine.," J. C. Harwood, GFD Newcastle branch manager, and Roy Penney, GFD publicity

New main tableaux and screen curtains were installed by Pathe Equipments in the Warner Theatre for the premiere of CAPTAIN HORATIO HORNBLOWER, RN. The tableaux curtains are in English green velour with the Warner monogram and horizontal bands in gold satin. The screen curtains are of French festooned design, in silver satin

C. PICKETT JOINS LITTLER COMPANY

CHARLES PICKETT, until recently general manager of Pathé Equipments, has been appointed general manager of General and Theatre Equipment, Ltd., a new company formed by Prince Littler, chairman and managing director of Stoll Theatres.

Initially, the activities of the company will be concentrated on "live" theatres.

JARO Name Change

A further name change in the overseas distributing organisation of JARO is that Eagle-Lion Distributors (New Zealand) Ltd., will be known as J. Arthur Rank Film Distributors (New Zealand) Ltd.

NEW MEMBERS FOR PARAMOUNT'S 25-YEAR CLUB

James Perkins Enrolled

SIX new members were admitted and welcomed to Paramount's 25-Year Club by George Weltner, president of Paramount International, at an informal ceremony at the company's Wardour Street headquarters last week. One of them was JAMES PERKINS, chairman and managing director of Paramount in Britain.

Mr. Weltner said he could not think of anything which had given him greater pleasure than in welcoming Mr. Perkins into the club. "When somebody has been with a firm for 25 years," Mr. Weltner said, "something big has happened and Paramount believed it was only right that they should honour those people who had been with them so long and who had served them so loyaly." It was a wonderful thing for an employee to be loyal to a company; but this placed a big responsibility on the company to be equally loyal to the employee.

When he made the actual presentation, Mr. Weltner said to Mr. Perkins: "You don't look as though you have been around for 25 years!"

Mr. Perkins, who succeeded David E. Rose in 1946, served for 21 years as Paramount overseas film distributor and for the two years preceding his present appointment he was division manager over Australia, New Zealand, the Philippines, China, Japan, the Straits Settlements, the Dutch East Indies, India, Burma, Ceylon and South Africa.

The other new members are:—

William F. Wiltshire, who joined the company in 1925 as a junior in the Cardiff branch dispatch department. Later he gained experience in the inspection department and was promoted dispatch manager in 1934.

William O. Saunders, who went to the Cardiff branch in January, 1925. Starting in the dispatch department, he later transferred to the ad.-sales department. After the war he rejoined Paramount in 1946 as a salesman.

Kenneth C. Barker, who joined the Olympic Kinematograph Laboratories in December, 1925. He was made foreman of the printing and developing departments in 1936 and is now night superintendent of the laboratories.

Leslie F. Pryor, who also joined Olympic in 1925. He eventually became head printer and was promoted to progress supervisor.

Winifred A. J. Carey, who became a clerk with Paramount on July 27, 1925. She was transferred to head office ad.-sales department on December 5, 1927, and in February, 1947, she was appointed secretary to Mr. Perkins.

GB-KALEE EQUIPS OVER SIXTY BELGIAN KINEMAS

More than 60 kinemas in Belgium are now equipped with new Gaumont-Kalee projection equipment. This is an achievement which, to obtain its full significance, must be viewed in the light of pre-war conditions, when the installation of a British-made projector or soundhead was, indeed, a rarity.

Great credit is due not only to the designers of this all-British equipment but to the vigorous marketing policy of GB-Kalee in association with their agents in Brussels, British Equipment S/A, under the able management of Captain Eliot.

SHIP CARBONS

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Caps. 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

HOUSE MANAGER required. Independent House, Lancashire Coast. Only practical and reliable man need apply. No booking or advertising. Refs. and salary, etc.—K., Box 561, Kinematograph Weekly.

ORGANIST WANTED; Select cinema Northern Coastal town; attractive musical ideas essential. Compton. State experience, refs., salary, etc.—L., Box 562, Kinematograph Weekly.

EXPERIENCED Manager / Operators; assistant managers; chief and second operators required for London area; state salary required.—G., Box 548, Kinematograph Weekly.

WANTED: Assistant Manager or Manageress; 2nd Operator; apply, giving full particulars of experience, salary required, etc.—H., Box 549, Kinematograph Weekly.

MODERN CINEMA: New equipped, Midlands; require chief or man and wife for cashbox; state wages, with references.—R., Box 567, Kinematograph Weekly.

SECOND or C.O. Chief required immediately for "Classic," King's Road, Chelsea.—Phone or apply manager.

FIRST and Second Operators required; small cinema, Brighton; apply proprietor.—106 Kingston Road, New Malden, Surrey.

SECOND and Third Operators wanted; Class "A" wages. — Apply Manager, Essoldo Cinema, Clapham, Junction, S.W.11.

EXPERIENCED Second Operator required; state experience, age, and enclose copies references. — Apply, Manager, Palace Cinema, Bridport, Dorset.

SECOND Operator, capable of relieving chief, wanted for good permanent position, London, N.W.—Apply, X., Box 539, Kinematograph Weekly.

THIRD Operator required. — Apply, Splendid Cinema, Bromley Road, Bromley, Kent.

REPRESENTATIVE for Food trade, prepared travel U.K. extensively. Own car and selling experience to kinemas an advantage. This unusual opportunity offers good prospects and permanent and progressive post.—Details, stating ref. "E/D," to A., Box 575, Kinematograph Weekly.

CAPABLE Second Operator required. Good wages, comfortable position.—Ritz Cinema, Shoreham-by-Sea.

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SITUATIONS VACANT (contd.)

ASSISTANT Manager/Operator wanted for Brighton 500-seater. Commencing wage £6 weekly.—Details to Managing Director, Rothbury, Franklin Road, Portslade, Sussex.

WANTED for modern 1,300-seater in Midlands: reliable Second Operator, able to relieve Chief. Westrex/Westar installed. Permanency and good prospects for right man. Staff pension scheme.—Full details, in confidence, to W., Box 571, Kinematograph Weekly.

EXPERIENCED Technical Sales Representative required to operate from London; must have good connection with exhibitors; car owner preferred, but not essential; good salary, expenses and prospects.—Apply, N., Box 530, Kinematograph Weekly.

MANAGER - OPERATOR WANTED, SMALL HALL near Southend. Accustomed Diesel engines. Bungalow provided.—F. Bertram, "The Moorings," Sandbanks, Bournemouth.

CINEMA circuit: small independent requires competent male Booking Clerk, capable of organising without supervision. Leeds office.—Particulars, in confidence, B., Box 576, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, disengaged, requires position, management, assistant or relief; bonded.—J., Box 526, Kinematograph Weekly.

MANAGER, age 45, ten years with present circuit, would like change to independent or small group; proved capabilities; energetic, loyal; excellent references; Birmingham district preferred but not essential.—U., Box 537, Kinematograph Weekly.

MANAGER, fully experienced, requires position, independent or circuit; North-East England preferred; would consider relief appointment.—Y., Box 540, Kinematograph Weekly.

MANAGERESS DESIRES CHANGE: Smart, experienced, etc. Any position within the business considered. — U., Box 570, Kinematograph Weekly.

AT LIBERTY: FULLY EXPERIENCED MANAGER (50); INDEPENDENTS PREFERRED. — T. H. WRIGHT, 7, KELLETT ROAD, BRIXTON, LONDON, S.W.2.

FULLY experienced Manager, bonded, reliable, seeks position; London district only.—D., Box 578, Kinematograph Weekly.

Chief/Operator-manager; 17 years' experience, 16-mm., 35-mm. Situation anywhere; anything.—P., Box 566, Kinematograph Weekly.

SITUATIONS WANTED (contd.)

EXPERIENCED MANAGER, AGE 36, SEEKS POSITION AS MANAGER, MANAGER/OPERATOR OR RELIEF MANAGER; LONDON AREA OR ANYWHERE WITHIN DAILY TRAVELLING DISTANCE OF LONDON; 16 YEARS IN TRADE; ALL DUTIES; MODERATE SALARY; EVERY CO-OPERATION GIVEN IN RETURN FOR POSITION OF TRUST.—T., BOX 569, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager disengaged; thorough knowledge all branches, including projection.—Manager, 9 Market Street, Ilfracombe.

MANAGER OF MAJOR RENTERS SHORTLY OPENING OWN ACCOUNT, IS PREPARED TO CONSIDER SELLING AGENCIES FOR YORKSHIRE, LINCOLNSHIRE, NOTTS AND DERBY; ONLY TOP-CLASS PRODUCT CONSIDERED. — APPLY, M., BOX 563, KINEMATOGRAPH WEEKLY.

CHIEF PROJECTIONIST (8 years' experience), requires position small cinema; England or abroad; conscientious worker; would consider mobile work. — N., Box 564, Kinematograph Weekly.

PROJECTIONIST, AGE 23, REQUIRES POSITION as trainee manager, S.W. area; 10 years present employer; highest references.—O., Box 566, Kinematograph Weekly.

SECOND PROJECTIONIST desires post in South-West London; 8 years' experience.—J., Box 560, Kinematograph Weekly.

PROJECTIONIST, 12 years' experience, seeks position as Chief.—Z., Box 574, Kinematograph Weekly.

EXPERIENCED Chief Projectionist (24), single, mobile, requires situation; with prospects of assisting manager preferred; exempt from military service. —Z., Box 541, Kinematograph Weekly.

FOR SALE & WANTED

FOR Sale.—40 post-war Refrigerators, £35 to £150; all sizes, 3 to 50 cubic feet capacity.—Apply, Granada Theatres Sales Dept., 58, St. John's Hill, Battersea, London, S.W.11.

SIMPLEX Rear shutter Mechanisms (pair); and adaptation for W.E. Universal base for sale, £150; offers. — Apply manager, Imperial, West Bromwich.

COMPLETE B.T.H. Type C sound; 2 Kalee 10-mm. arcs; lamp houses; 2 Kalee 8s. mechanisms; motor gen., 80 amp., 80 volts; arc resistances, etc. To be seen and heard at Crosshills Picture House, Station Road, Crosshills, via Keighley, Yorks., before April 28/51. —What offers?

SURPLUS Carbons H.I. required, 6, 7, 8, Pos. 5, 6, 7, Neg. Details to D. L. Hayes (Manager), Arcadia, Lewes Road, Brighton, Sussex.

FOR SALE: CLAPPER GATE; GENUINE BELL-HOWELL; FINE CONDITION. — INQUIRIES, S., BOX 568, KINEMATOGRAPH WEEKLY.

KINEMAS FOR SALE

FREEHOLD, fully equipped, kinema, South coast. Vac. pos., must sell. £8,500. —P. Box 508, Kinematograph Weekly.

FREEHOLD KINEMAS for sale and several available on lease, all parts of Great Britain and Eire.—Apply to Bernard M. Woolley, Ltd., Vaudeville House, Bolton, Lancashire.

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WHI. 2721 (20 lines)

KINEMAS FOR SALE (Contd.)

£2,500 for long lease London kinema. Old-established family hall seating approximately 500. Recently refurnished. Moderate rent. Closed, ready for opening. Great scope for personal management. Principals only.—C., Box 577, Kinematograph Weekly.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

FRIENDLY SOCIETIES ACT 1896

Advertisement of Dissolution by Instrument

NOTICE is hereby given that the **CINEMATOGRAPH TRADE PROVIDENT INSTITUTION,** Register No. 1667 London, held at Queen's House, Leicester Square, W.C.2, in the County of London, is dissolved by Instrument, registered at this Office the 5th day of April, 1951, unless within three months from the date of the Gazette in which this advertisement appears proceedings be commenced by a member or other person interested in or having any claim on the funds of the society to set aside such dissolution, and the same be set aside accordingly.

B. K. WHITE, *Chief Registrar.*
17, NORTH AUDLEY ST., LONDON, W.1, the 5th day of April, 1951.

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Freehold. Ideal for Owner/Manager or beginner. Exempt from quota. Well fitted and equipped R.C.A. Unlimited scope. Price £10,500. Mortgage available. (C.98)

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Opportunity to acquire 2 well fitted, soundly established cinemas in same town. One Freehold, other long Leasehold. 7-Day. Shops included. Substantial nett takings. Price for the two £65,000 mortgage arranged. (E.10)

Further particulars of the above and of all other available properties will be supplied to principals only, on application to:—

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HARRIS & GILLOW
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For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two Doors from Garrick Theatre

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LONDON AND PROVINCIAL TRADE SCREENINGS—*continued from page 40*

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			SHEFFIELD.			
Tues., April 24	10.30	Union St. P.P. ...	Dear Brat	Paramount ...	Mona Freeman ...	U
Wed., ,, 25	10.30	Cinema House ...	The Last Days of Pompeii (Reissue)	RKO-Radio ...	Preston Foster ...	U
Thur., ,, 26	10.30	Gaumont ...	Circle of Danger	RKO-Radio ...	Ray Milland ...	U
,, ,, 26	10.30	Hippodrome ...	Soldiers Three	MGM ...	Stewart Granger	U
Fri., ,, 27	10.30	Hippodrome ...	Clochemerle	United Artists	Brochard ...	X
,, ,, 27	10.30	Gaumont ...	Call Me Mister	20th-Fox ...	Betty Grable ...	U

On the Bookshelf

"THE DREAM MERCHANTS"

Reviewed by P. L. MANNOCK

THIS crisply written, sometimes brutal, saga of the rise of the film industry from the days of the Nickelodeon until 1938 moves with a breathless pace over its development, weaving into its authentic background, the prolonged and frustrated love story of Johnny, the orphaned waif befriended by a carnival showman and Doris, the daughter of the little Dutch Jewish hardware merchant, Peter Kessler, who rises to mogul status during his reluctant life in the business.

It is a crude, convincing, and sometimes breathless story. But the characters are human beings; some splendid fellows, others mean, petty and despicable. Despite the author's device of using a sort of flashback technique to delineate his tale, one gets a sense of continuity throughout. The struggle for power between the men who make the pictures and the men who supply the money is told with clarity and a wry humour.

That Mr. Robbins knows his background thoroughly and at first hand is more than obvious. One gets it all; the bickerings, the treachery, the unexpected generosity, the gallant and noble gestures, the humour and the heartbreaks that follow in the wake of Johnny, the "pedlar of dreams."

An exciting novel.

"The Dream Merchants" by Harold Robbins. Published by Weidenfeld and Nicolson. Price 15s.

Kinema Owner Fined

Fines amounting to £50 were imposed at Folkestone last Friday on Henry Jacobs, formerly proprietor of the Rex, Sandgate, and now of the Savoy, Bexhill, on two charges that he failed to make a full and proper return in respect of payment of entertainments tax for the weeks ending October 7 and December 30, 1950, and one charge of issuing a ticket out of strict numerical order.

It was stated that the alleged offences were committed at the Rex, Sandgate, when Jacobs was the proprietor, and had nothing to do with the present proprietor.

Jacobs was fined £20 on each of the summonses relating to returns and £10 for issuing a ticket not in strict numerical order.

Seat Collapse Case Judgment

In the action for damages brought by the Scala (Worcester), Ltd., against GB-Kalee, Ltd., arising from the collapse of a row of seats at the Northwick, Worcester, Mr. Justice Humphreys, at Birmingham Assizes, gave judgment in favour of the plaintiffs.

The plaintiff alleged that the mishap was due to dry rot, caused by the floor covering supplied by defendants being unsuitable. Rowan and Boden, Ltd., makers of the floor covering, were named as third parties. There would be judgment for the third party, with costs, against the defendants.

Mr. Justice Humphreys ordered that the question of damages should be referred to an official referee in London, unless otherwise agreed, and granted a stay of reference for four weeks in order that defendants could consider the question of appeal.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
LONDON.						
Tues., April 24	10.30	GB Large Theatre	Fugitive Lady	GFD	Janis Paige	A
,, ,, 24	10.30	Own Theatre	Unwanted Women	British Lion	Simone Simon	X
,, ,, 24	10.30	Studio One	Tarzan and the Jungle Queen	RKO-Radio	Lex Barker	—
Wed., ,, 25	10.30	GB Large Theatre	Hollywood Story	GFD	Richard Conte	A
,, ,, 25	10.45	Studio One	Penny Points to Paradise	Adelphi	Harry Secombe	U
,, ,, 25	10.30 & 2.30	Own Theatre	Teresa	MGM	Pier Angeli	A
,, ,, 25	9.30	Own Theatre	Fury of the Congo	Columbia	Johnny Weissmuller	U
Thur., ,, 26	10.30	Studio One	Payment on Demand	RKO-Radio	Bette Davis	—
,, ,, 26	9.30	Own Theatre	Dick Turpin's Ride	Columbia	Louis Hayward	U
Fri., ,, 27	10.30	Studio One	The Company She Keeps	RKO-Radio	Lizabeth Scott	A
,, ,, 27	10.45	Private Theatre	Reap the Wild Wind (Reissue)	Paramount	Ray Milland	A
,, ,, 27	9.30	Own Theatre	"M"	Columbia	David Wayne	—
BELFAST.						
Wed., April 25	10.30	Regent	The Galloping Major	Independent	Basil Radford	U
BIRMINGHAM.						
Tues., April 24	10.30	Tatler	Dear Brat	Paramount	Mona Freeman	U
,, ,, 24	10.30	West End	You're in the Navy Now	20th-Fox	Gary Cooper	U
,, ,, 24	10.30	Futurist	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster	U
,, ,, 24	10.30	Scala	Barbed Wire	Columbia	Gene Autry	U
,, ,, 24	10.30	Forum	Father's Little Dividend	MGM	Spencer Tracy	U
Wed., ,, 25	10.30	West End	Circle of Danger	RKO-Radio	Ray Milland	U
Thur., ,, 26	10.30	West End	Call Me Mister	20th-Fox	Betty Grable	U
,, ,, 26	10.30	Forum	Soldiers Three	MGM	Stewart Granger	U
Fri., ,, 27	10.30	West End	The House on Telegraph Hill	20th-Fox	Richard Basehart	A
,, ,, 27	10.30	Futurist	Smuggler's Gold	Columbia	Cameron Mitchell	A
CARDIFF.						
Tues., April 24	10.45	Empire	Call Me Mister	20th-Fox	Betty Grable	U
,, ,, 24	10.30	Olympia	Backfire	Warner	Virginia Mayo	A
,, ,, 24	10.45	Park Hall	Smuggler's Gold	Columbia	Cameron Mitchell	A
Wed., ,, 25	10.30	Empire	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 25	10.45	Olympia	Wedding Bell's	MGM	Fred Astaire	U
,, ,, 25	10.15	Park Hall	The Brat; Hoedown	Columbia	Gene Autry	U
Thur., ,, 26	10.30	Park Hall	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster	U
Fri., ,, 27	10.30	Odeon	Dear Brat	Paramount	Mona Freeman	U
,, ,, 27	10.30	Olympia	Captain Horatio Hornblower, R.N.	Warner	Gregory Peck	U
,, ,, 27	10.30	Park Hall	Barbed Wire; Desperate Men	Columbia	Gene Autry	U
GLASGOW.						
Tues., April 24	11.00 & 2.30	Own Theatre	Call Me Mister	20th-Fox	Betty Grable	U
,, ,, 24	10.30	Regal	Backfire	Warner	Virginia Mayo	A
,, ,, 24	10.45	La Scala	Al Jennings of Oklahoma	Columbia	Dan Duryea	U
Wed., ,, 25	10.30	Gaumont	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 25	10.45	La Scala	Smuggler's Gold	Columbia	Cameron Mitchell	A
Thur., ,, 26	10.30	La Scala	Destination Murder	RKO-Radio	Hurd Hatfield	A
Fri., ,, 27	10.30	La Scala	Dear Brat	Paramount	Mona Freeman	U
LEEDS.						
Tues., April 24	10.45	Tatler	Clochemerle	United Artists	Brochard	X
,, ,, 24	10.30	Scala	The House on Telegraph Hill	20th-Fox	Richard Basehart	A
,, ,, 24	10.30	Tower	Worm's Eye View	ABFD	Ronald Shiner	U
Wed., ,, 25	10.30	Scala	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 25	10.45	Tower	Flame of Stamboul	Columbia	Richard Denning	A
Thur., ,, 26	10.30	Tatler	Dear Brat	Paramount	Mona Freeman	U
,, ,, 26	10.30	Scala	Call Me Mister	20th-Fox	Betty Grable	U
,, ,, 26	10.45	Tower	The Brat	Columbia	Gene Autry	U
Fri., ,, 27	10.30	Tower	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster	U
,, ,, 27	10.30	Ritz	Backfire	Warner	Virginia Mayo	A
LIVERPOOL.						
Tues., April 24	10.30	Futurist	Clochemerle	United Artists	Brochard	X
,, ,, 24	10.30	Forum	Captain Horatio Hornblower, R.N.	Warner	Gregory Peck	U
,, ,, 24	10.45	Scala	Pygmy Island	Columbia	Johnny Weissmuller	U
Wed., ,, 25	10.30	Gaumont	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 25	10.30	Futurist	There is Another Sun	Butcher's	Maxwell Reed	A
,, ,, 25	10.30	Forum	Soldiers Three	MGM	Stewart Granger	U
Thur., ,, 26	10.45	Gaumont	The House on Telegraph Hill	20th-Fox	Richard Basehart	A
,, ,, 26	10.30	Scala	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster	U
Fri., ,, 27	10.30	Futurist	Dear Brat	Paramount	Mona Freeman	U
,, ,, 27	10.30	Forum	Father's Little Dividend	MGM	Spencer Tracy	U
MANCHESTER.						
Tues., April 24	10.45	Odeon	The House on Telegraph Hill	20th-Fox	Richard Basehart	A
,, ,, 24	10.30	Gaumont	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 24	10.45	Deansgate	There is Another Sun	Butcher's	Maxwell Reed	A
,, ,, 24	10.30	Theatre Royal	Barbed Wire; Desperate Men	Columbia	Gene Autry	U
Wed., ,, 25	10.45	Gaiety	Five Shorts	Columbia		U
,, ,, 25	10.30	New Oxford	Captain Horatio Hornblower, R.N.	Warner	Gregory Peck	U
Fri., ,, 27	10.45	Deansgate	Dear Brat	Paramount	Mona Freeman	U
,, ,, 27	10.30	New Oxford	The Brat; Hoedown	Columbia	Gene Autry	U
,, ,, 27	10.30	Theatre Royal	Soldiers Three	MGM	Stewart Granger	U
NEWCASTLE.						
Tues., April 24	10.30	Stoll	Dear Brat	Paramount	Mona Freeman	U
,, ,, 24	10.45	Haymarket	Worm's Eye View	ABFD	Ronald Shiner	U
,, ,, 24	10.45	Essoldo	The Brat	Columbia	Gene Autry	U
Wed., ,, 25	10.30	Odeon	Circle of Danger	RKO-Radio	Ray Milland	U
,, ,, 25	10.45	Essoldo	The Flying Missile	Columbia	Glenn Ford	U
,, ,, 25	10.30	Haymarket	Father's Little Dividend	MGM	Spencer Tracy	U
Thur., ,, 26	10.45	Essoldo	Barbed Wire	Columbia	Gene Autry	U
,, ,, 26	10.30	Haymarket	Soldiers Three	MGM	Stewart Granger	U
Fri., ,, 27	10.30	Essoldo	Clochemerle	United Artists	Brochard	X
,, ,, 27	10.30 & 3.00	Own Theatre	The House on Telegraph Hill	20th-Fox	Richard Basehart	A
NOTTINGHAM.						
Wed., April 25	10.30	Scala	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster	U
Thur., ,, 26	10.30	Scala	Circle of Danger	RKO-Radio	Ray Milland	U

Continued on page 39

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Fugitive Lady" (*GFD*).—Murder romance, filmed in Italy, describing incidents leading to the death of a wealthy financier.

"Unwanted Women" (*British Lion*).—Italian drama of women without names or papers still living in European prison camps and waiting for their freedom.

"Tarzan and the Jungle Queen" (*RKO-Radio*).—Adventures of Tarzan, filmed against authentic African backgrounds, telling how the jungle man aids a native jungle queen.

"Hollywood Story" (*GFD*).—Richard Conte and Julia Adams in a story about a film producer who decides to make a picture based on the life and death of a famous director of the "silent" days, and the outbreak of violence which follows.

"Penny Points to Paradise" (*Adelphi*).—Radio and vaudeville stars are featured in this comedy of a football pools winner who becomes the objective of crooks.

"Teresa" (*MGM*).—Romantic drama of an American soldier and his Italian war bride who overcome domestic difficulties.

"Payment on Demand" (*RKO-Radio*).—Bette Davis and Barry Sullivan are the married couple in this drama of divorce brought about by the wife's constant scheming.

"The Company She Keeps" (*RKO-Radio*).—Jane Greer, a girl on parole, and Lizabeth Scott, a parole officer, are rivals for a newspaperman in this story about a girl who can only marry with the permission of her parole officer.

"Reap the Wild Wind" (*Paramount*).—Reissue, reviewed in KINE., April 9, 1942, about unscrupulous salvage traders who in the early days of last century preyed on shipping.

GENERAL RELEASES FOR APRIL 23

Exclusive. — "The Dark Light," British (A), 6,025 feet.

GFD. — "Lights Out," American (A), 8,734 feet; "Bedtime for Bonzo," American (U), 7,502 feet.

MGM. — "Three Guys Named Mike," American (U), 8,113 feet; "The Next Voice You Hear," American (A), 7,178 feet.

20th Century-Fox. — "This Is My Affair," American (U), 7,999 feet.

LATE EXTRA

Thursday, April 19.

9.30 a.m., Own Theatre. — **"Pickup"** (Columbia).

Friday, April 20.

9.30 a.m., Own Theatre. — **"Lost Stage Valley"** (Columbia).

10.45 a.m., Paramount's Private Theatre.—**"Aloma of the South Seas"**—**reissue** (Paramount).

ADELPHI'S NEW COMEDY

"Penny Points to Paradise," Adelphi's new comedy described as the rollicking adventures of a football pools winner, is being trade shown at Studio One on Wednesday, April 25, at 10.45 a.m.

Stars are Harry Secombe, of "Welsh Rarebit" fame, and Alfred Marks and Paddy O'Neil, of the "Starlight Hour" programme. Other vaudeville favourites appearing in the cast are: Peter Sellers ("Ray's a Laugh"), Bill Kerr ("Variety Bandbox"), Freddie Frinton (variety and radio), Spike Milligan (Music Hall) and Felix Mendelssohn and Hawaiian Serenaders.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

"More About Eve"

Daily Express

"…..a new picture that has already been called 'More About Eve.' It is the story of another scheming woman, in the dress business this time, played by Susan Hayward.

"To describe the female of the species is a line of dialogue which deserves to become a classic: 'She has the simple and astonishing beauty of an old-fashioned cut-throat razor.' "

"Second cousin to 'All About Eve'. Infallible woman's picture with enough chuckles in it to entertain their escorts."

Daily Film Renter

"Brilliant performance by Susan Hayward, the screen's number one minx. The men will enjoy the film as much as the women, but possibly for different reasons!" *Kine Weekly*

"Tip-top instance of popular screen fare that cannot fail to capture interest of women patrons. Entertainment is of that sparkling variety so expected from 20th-Fox."

The Cinema

This is My Affair

Starring SUSAN HAYWARD · DAN DAILEY · GEORGE SANDERS

with Sam Jaffe · Randy Stuart · Marvin Kaplan · Harry Von Zell · Barbara Whiting · Vicki Cummings · Ross Elliott · Richard Lane · Mary Philips

Directed by MICHAEL GORDON · Produced by SOL C. SIEGEL · Screen Play by Abraham Polonsky · Adaptation by Vera Caspary · From the Novel by Jerome Weidman

20th CENTURY-FOX

If it's Paramount it's the Best News in Town.

Paramount's **COMEDY!**

"MOLLY"
GERTRUDE BERG

★

The most human and heart-warming comedy since POTASH AND PERLMUTTER *and* THE COHENS AND KELLYS *made the world laugh it's head off!*

NOW they're in the ARMY!!!

DEAN MARTIN & JERRY LEWIS
"At War With The Army"

"Dear Brat"

STARRING

MONA FREEMAN · BILLY DeWOLFE
EDWARD ARNOLD · LYLE BETTGER

Coming soon!

— —